MEGA MAN™ & MEGA MAN™ X OFFICIAL COMPLETE WORKS

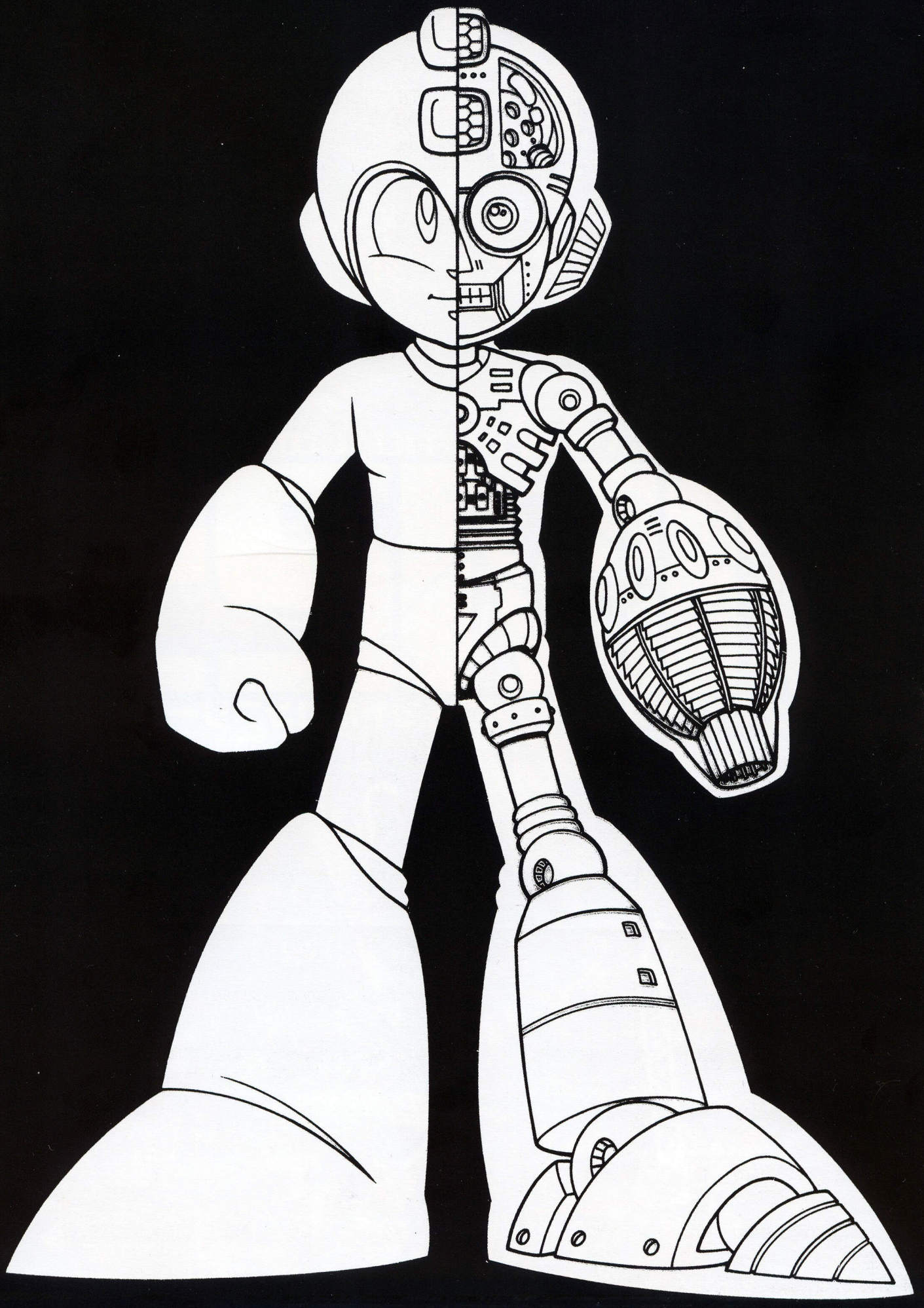
MM25

25TH ANNIVERSARY

ロックマン & ロックマンX オフィシャルコンプリートワークス

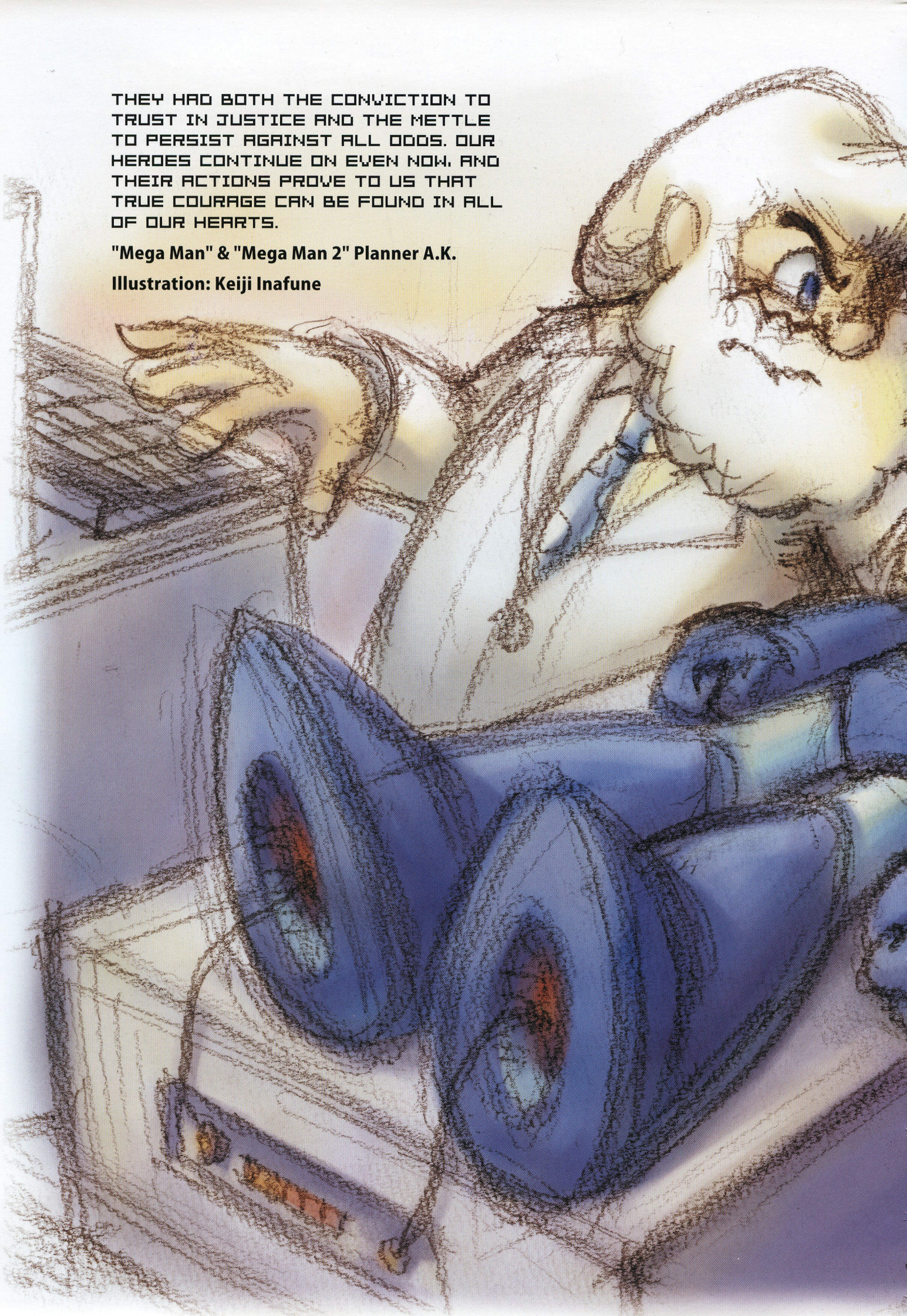
CAPCOM

BY KBG GUIDES



MEGA MAN™ AND MEGA MAN™ X

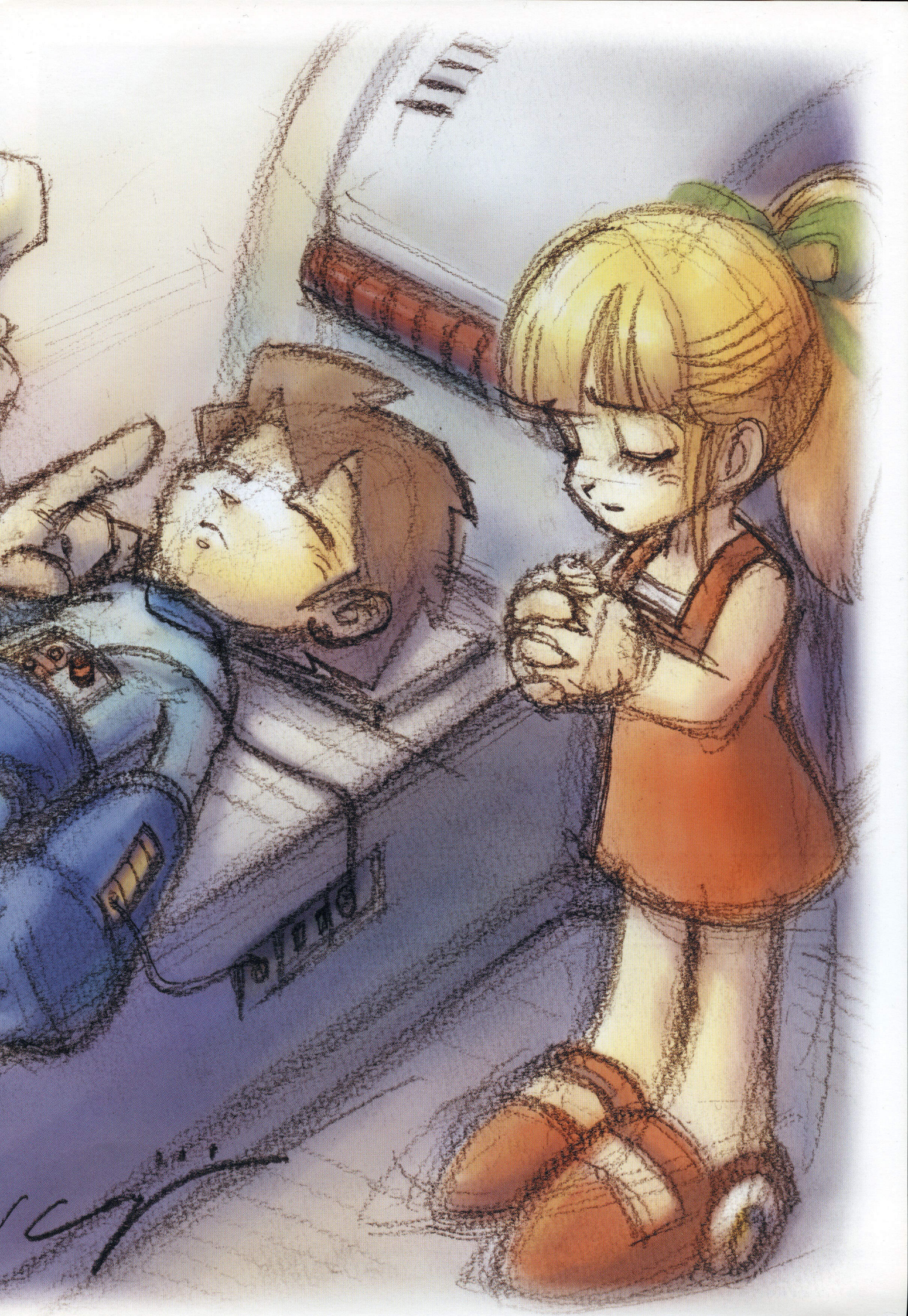
OFFICIAL COMPLETE WORKS / ENLARGED AND REVISED EDITION



THEY HAD BOTH THE CONVICTION TO TRUST IN JUSTICE AND THE METTLE TO PERSIST AGAINST ALL ODDS. OUR HEROES CONTINUE ON EVEN NOW, AND THEIR ACTIONS PROVE TO US THAT TRUE COURAGE CAN BE FOUND IN ALL OF OUR HEARTS.

"Mega Man" & "Mega Man 2" Planner A.K.

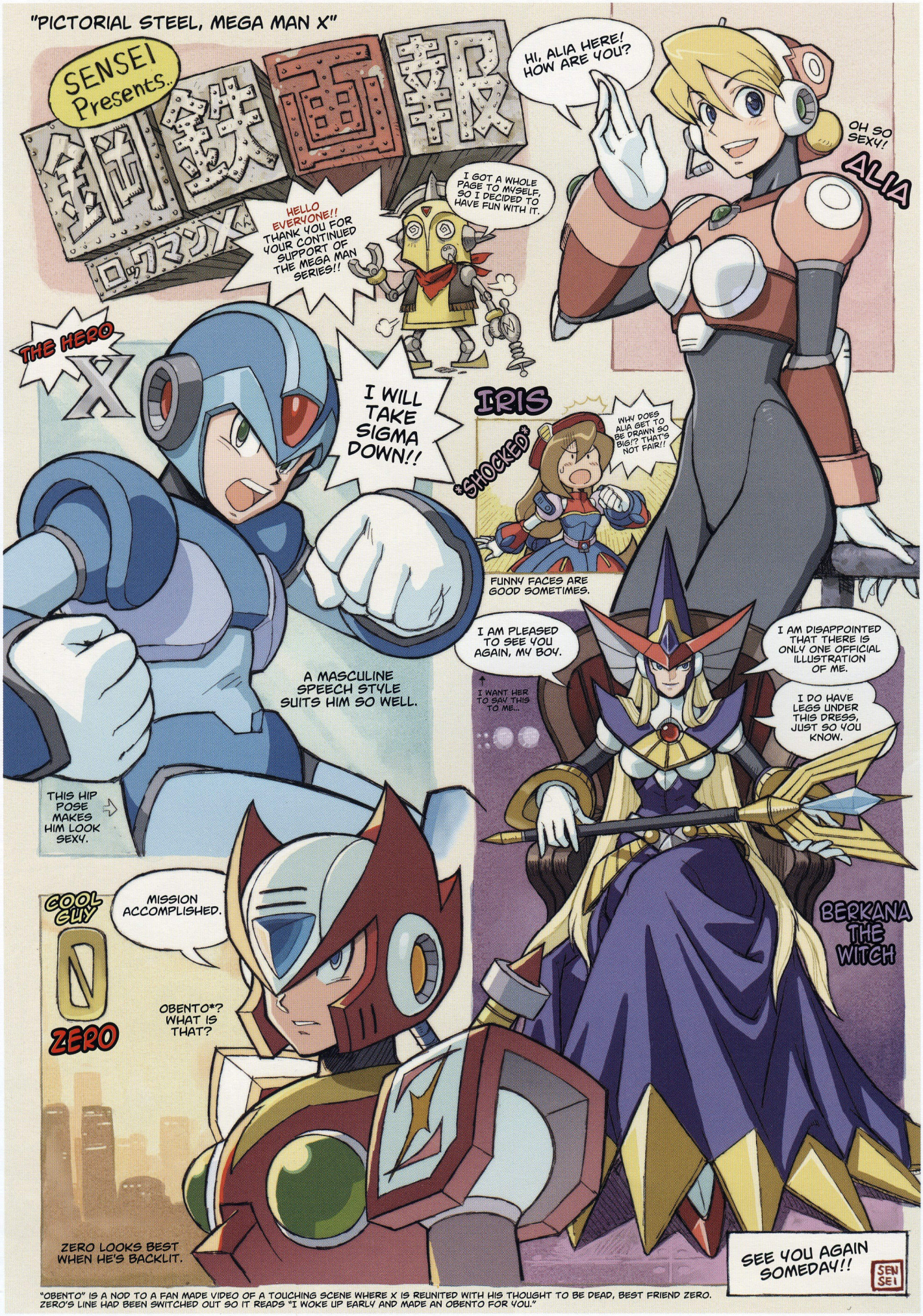
Illustration: Keiji Inafune



Hideki Ishikawa

Comment I can't believe it's been five years already since the release of "R20"... are there plans to publish one of these books every five years from now on or something!? Not that I'm complaining, mind you. Books like this one grant me the rare opportunity to reunite with people I haven't seen in years. I guess I'd better get to work on making the next five years just as great. As for the readers out there, I'll see you all again in five years!

Profile Ishikawa worked on official art for Mega Man games that came out after the series made the transition to the PlayStation, including titles like "Mega Man 8", "Mega Man & Bass", and "Mega Man Battle & Chase", among others. Prior to these games, Ishikawa also created lots of cel art of enemy characters for various guide books, and his art style has earned him a loyal following. Currently, Ishikawa does freelance work as a character designer for video games and anime.



"OBENTO" IS A NOD TO A FAN MADE VIDEO OF A TOUCHING SCENE WHERE X IS REUNITED WITH HIS THOUGHT TO BE DEAD, BEST FRIEND ZERO. ZERO'S LINE HAD BEEN SWITCHED OUT SO IT READS "I WOKE UP EARLY AND MADE AN OBENTO FOR YOU."

Haruki Suetsugu

Profile Suetsugu handled many official "Mega Man" illustrations, mostly centered around "Mega Man X4" to "Mega Man X6". Anytime someone mentions X from the "Mega Man X" series after the initial PlayStation release, they are usually referring to Suetsugu's X. His X and Zero, clearly drawn with love and sincerity, are still considered standards of the "Mega Man X" series today.

Shima Maeda

Comment I was given lots of freedom with this piece, so I had tons of fun! I'm sorry if the characters don't really look like themselves. Happy 25th anniversary, Mega Man!!

Profile Maeda is one of Capcom's former artists. He did the main illustration and character illustrations for "The Misadventures of Tron Bonne". Aside from the "Mega Man" series of games, Maeda is also known for his work on "Pocket Fighter". He is credited under a different name for his current work.

Toru Nakayama

Comment Happy 25th! As this illustration was meant to be a celebratory piece, I sort of merged the different worlds instead of doing a simple group shot. I hope this will inspire some fantasy battles. The designs and everything kind of make this a parallel universe piece, but I truly did enjoy the freedom I had with it. Thank you so much for this opportunity!

Profile Nakayama is one of the founding members of Inti Creates. He is best known for the "Mega Man Zero" series' official illustrations as well as the package art for *"Mega Man ZX", among others. Nakayama's* work on the world of "Zero" brought a whole new style to the "Mega Man" series.

Shigeto Ikehara

Comment Happy 25th anniversary! I am honored to be a part of this celebration. I only drew for the series for four short years, so I believe its success is the result of the hard work put into it by Capcom's staff and the great manga artists that came after me. I hope the series will continue to flourish for a long time to come. As for me, I've turned 61 years old... (laughs)

Profile Ikehara is the artist behind the "Rockman World 1", "Rockman World 2", "Rockman", "Rockman 2", "Rockman 4" to "Rockman 7", and "Rockman X" mangas that were originally published in Comic BonBon. He has also created a few "Mega Man" mangas with original stories. Ikehara is a veteran among manga artists, having once served as an assistant to Osamu Tezuka. When discussing the history of "Mega Man" mangas, Ikehara is one name that will always come up.

Yoshihiro Iwamoto

Comment I drew Axl last time, so I decided to go with Mega Man and Bass this time. I also threw in a first-generation Zero for fun. I hope you find this to be a fun piece! Now then, will my next opportunity come around with the 30th anniversary? (laughs) I hope to get a call again when the time comes!!

Profile The "Rockman X" through "Rockman X4" manga adaptations were done by Iwamoto and were originally published in Comic BonBon. Iwamoto's art style is considered to have gone beyond the usual limits of children's manga, and it earned him a strong following. The "Rockman X" series of manga was out of print for a long time, but was re-printed due to popular demand and is still available for purchase today.

Koji Izuki

Comment I am honored to be a part of this commemorative book. I figured some of the other artists would do group shots, so I drew an illustration simply showcasing the valiant warrior who has been fighting the good fight for 25 years. Thank you, Mega Man!

Profile Izuki is the manga artist who succeeded Ikehara in Comic BonBon, with "Mega Man" mangas like "Rockman 8" and "Rockman & Forte". His meticulous art style secured Mega Man's place as a mainstream shonen manga character. The final chapter of Izuki's "Rockman & Forte" manga is considered to be one of the greatest masterpieces in the history of "Mega Man" mangas.

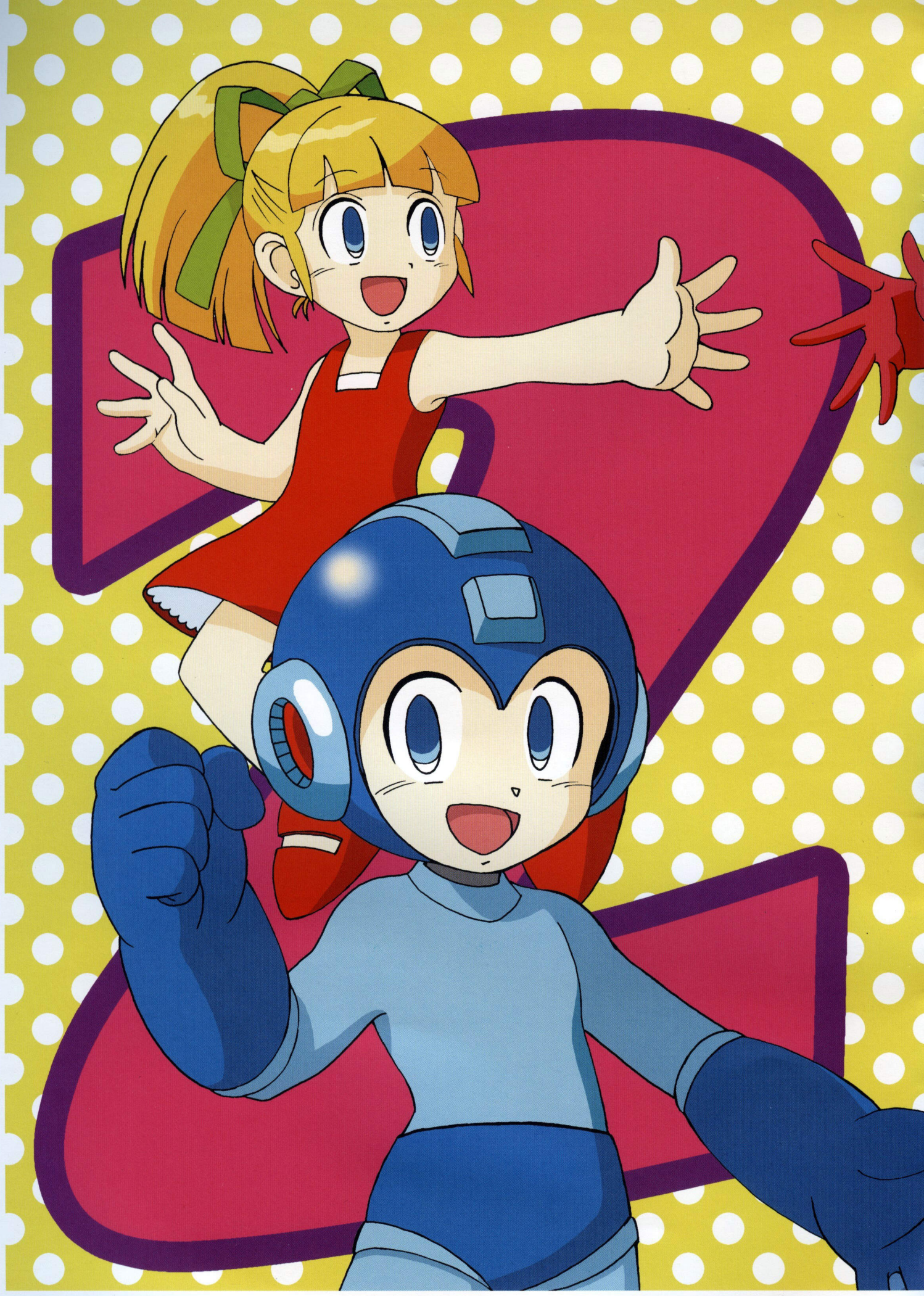
Hitoshi Ariga **Comment** It's been 25 wondrous years. From video games to manga, I've walked alongside Mega Man for many years and I've come to see him as a cherished comrade-in-arms. No doubt other hardcore Mega Man fans out there feel the same way.

Profile Ariga authored "Rockman Remix" and "Mega Man Megamix", often considered to be spin-off mangas, for Comic BonBon bonus issues. Ariga has worked on the "Mega Man" series outside of manga as well, taking on the roles of supervisor and editor for the Japanese versions of "Mega Man: Official Complete Works" and "Mega Man X: Official Complete Works". In 2009, Ariga released the sequel to "Mega Man Megamix", entitled "Mega Man Gigamix".

Ryo Takamisaki

Comment Happy 25th anniversary, Mega Man! The mangas I drew were based on "Mega Man Battle Network" and "Mega Man Star Force", so I have to admit that those series have a special place in my heart. It had been awhile since I last drew characters like Lan, MegaMan, Chaud, and Bass, so I had a total blast drawing this piece! I look forward to seeing Mega Man's future adventures!

Profile Takamisaki was responsible for the manga versions of "Mega Man Battle Network" and "Mega Man Star Force 3" in CoroCoro Comic. He was able to achieve a great balance between staying true to the games and including his own original touches. This delicate harmony, coupled with Takamisaki's charming art style, made his manga very popular.



Miho Asada

Comment Happy 25th anniversary, Mega Man! I am grateful for this opportunity to submit an illustration for such a special book. After much internal debate, I chose to pair the first-generation Mega Man and Roll with the same power duo from Mega Man Battle Network. I hope Mega Man will live on forever!!

Profile Asada was the artist behind "Battle Story MegaMan NT Warrior" (story by Jun Keijima), a manga series that was originally published in all of Shogakukan's grade school magazines from "Shogaku Ichinensei" to "Shogaku Yonensei". The younger readers were enchanted by the soft touch of Asada's art style. She also drew a one-off manga entitled "Rockman.EXE Special".

Shingo Adachi

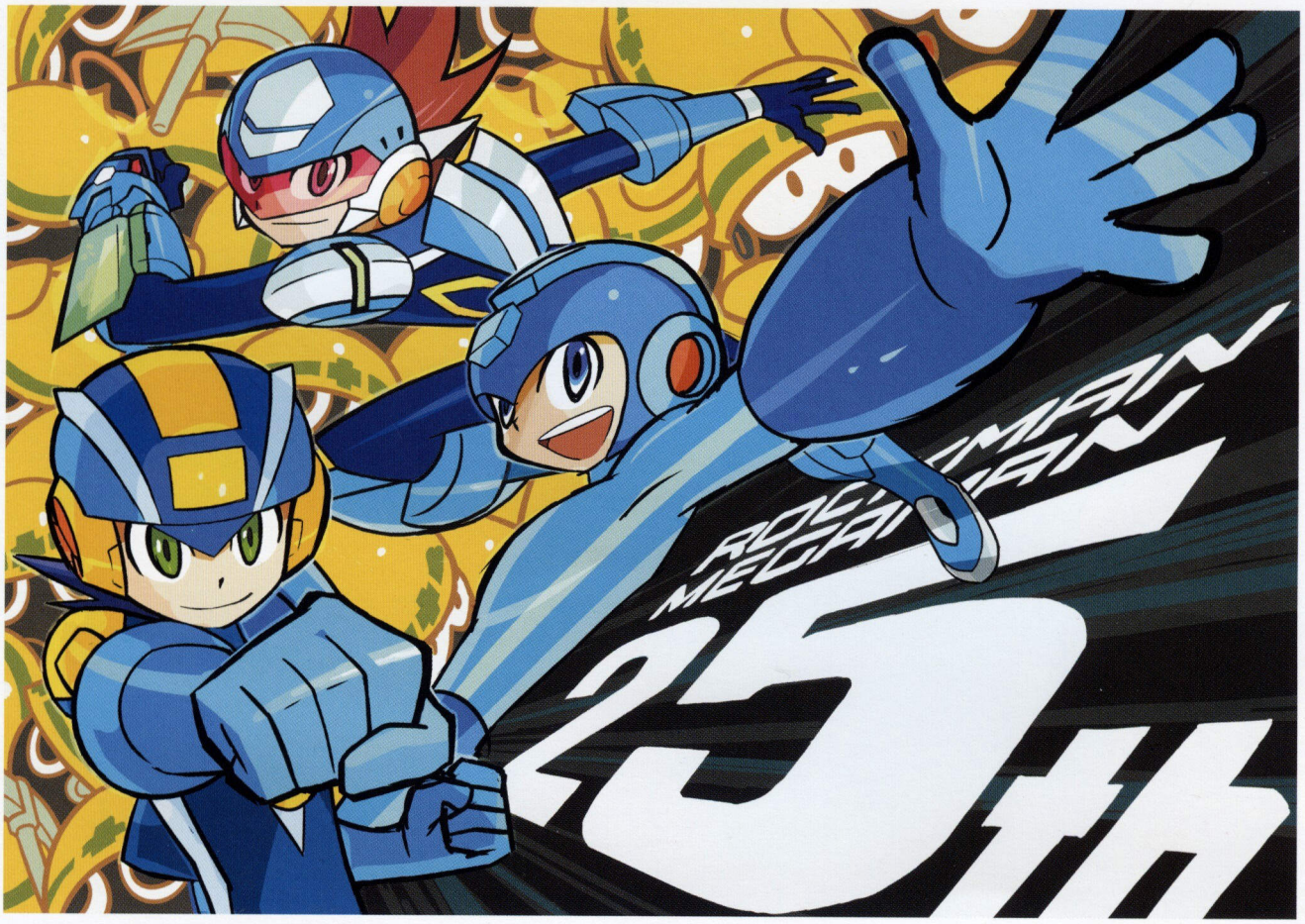
Comment I drew this while thinking back on all of the great people I met and the good times we shared while working on the "Mega Man" series. I am very happy to have had this opportunity to draw some very memorable characters. As a fan, I look forward to meeting all of the new "Mega Man" characters that are sure to come. Happy 25th anniversary!

Profile Adachi is an animator who used to work for Xebec. While employed at Xebec, Adachi worked on the "MegaMan NT Warrior", "MegaMan NT Warrior Axess", "Rockman.EXE Stream", and "Rockman.EXE Beast+" anime series. He also took on the responsibilities of art director for the anime movie "Rockman.EXE: Hikari to Yami no Isan". More recently, Adachi supported "Mega Man" on the anime front with projects like "Mega Man Star Force" and "Shooting Star Rockman Tribe". He currently works as a freelancer.

Hayato Kaji

Comment I remember Mega Man's 20th anniversary like it was just yesterday, and here we are at the 25th anniversary already! I focused on using lots of bright colors for this piece, and it makes me want to turn these illustrations into toys that I could put on my desk. I came up with this layout quite awhile back, so I was happy to finally have the opportunity to use it in an official piece. I'd love for my next project to be a game that everyone could play! I hope you'll continue to support Mega Man!!

Profile Kaji has been a part of the "Mega Man" series since "Mega Man 4" on the NES. He was responsible for some of the early character concepts for "Mega Man Battle Network", as well as the character designs for Bass, Duo, and some of the characters from "Mega Man X". He also worked on the sprites for Magma Man and Splash Woman for "Mega Man 9". Kaji has been an integral part of the "Mega Man" series and its success.



Yuji Ishihara

Comment I feel like it has been too long since we got a new Mega Man game, so I was hoping to give the series a bit of a boost with this lively illustration. I can't wait for a new Mega Man to once again appear before starry-eyed boys and girls around the world!

Profile Ishihara has been part of the Mega Man team since "Mega Man Legends". He came up with the base Reaverbot design, and played a central role in the design and sprite work for "Mega Man Battle Network" and "Mega Man Star Force". Ishihara has been one of the many talented people behind the "Mega Man" series in recent years.

Collaboration Ryuji Higurashi Yuri Kataiwa Keisuke Mizuno Kenta Saito

Comment For this collaborative illustration, Iris was drawn by Higurashi, Roll by Kataiwa, and the chibis by Mizuno, while I drew Kalinka myself. Higurashi was all, "I'm going to draw Iris and have Bandai submit it as a D-Arts design!" We all hope his wish will come true. Happy 25th anniversary, Mega Man! (Saito)

Profile The Capcom Design Studio has been responsible for countless "Mega Man" designs and illustrations. They draw illustrations for everything from games to merchandise, and also support books like this one with their artistic talents. See page 426 for details on these four artists, all of whom are integral to the series.

MEGA MAN™ & MEGA MAN™X OFFICIAL COMPLETE WORKS

MM25

25TH ANNIVERSARY

ロックマン & ロックマンX オフィシャルコンプリートワークス

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*The various video game platforms are denoted by the following abbreviations:

NES = Nintendo Entertainment System	VCW = Wii Virtual Console	PS3 = PlayStation 3
SNES = Super Nintendo Entertainment System	VC3 = Nintendo 3DS Virtual Console	PSP = PlayStation Portable
GC = GameCube	SG = Sega Genesis	PSS = PlayStation Store
WII = Nintendo Wii	SS = Sega Saturn	360 = Xbox 360
GB = Game Boy	NGP = NeoGeo Pocket	AC = Arcade
GBC = Game Boy Color	PS = PlayStation	PC = Personal Computer
GBA = Game Boy Advance	PS2 = PlayStation 2	IOS = iPhone/iPad

*Please understand that some of the illustrations in this book have been cropped, or are not represented in their original colors as a result of the mediums used and/or the passage of time. With the assistance of the Capcom Design Studio, a portion of these old illustrations was digitally reproduced while remaining as faithful to the original work as possible.

*In order to best represent the authenticity of the artwork included in this book, any and all misprints or other unique oddities have not been edited.

*Game logos featured are the original Japanese versions. The official English titles are listed in the blue box usually near the logo. Release dates listed are for the original Japanese games.

*This book is a faithful translation of the original Japanese version published in December 2012.

MEGA MAN SERIES

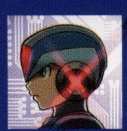
A collection of the official illustrations from the original Mega Man series. You'll find Mega Man himself and the various boss characters in this section, as well as many illustrations of the enemies.

KEIJI INAFUNE
FORMER OVERALL SERIES PRODUCER

RYUJI HIGURASHI
Relevant Titles:
Rockman 1-6 Complete Works
Rockman Battle & Fighters
Rockman Power Battle Fighters
Mega Man X5/X6
Mega Man X: Command Mission
Mega Man Battle Network series

HAYATO KAJI
Relevant Titles:
Mega Man 4/5/7/8
Mega Man X1/X3/X4
Mega Man Battle Network

KEISUKE MIZUNO
Relevant Titles:
Mega Man: Powered Up
Mega Man: Maverick Hunter X



TATSUYA YOSHIKAWA
Relevant Titles:
Mega Man 7
Mega Man: Powered Up
Mega Man X1/X3/X7/X8
Mega Man: Maverick Hunter X

HIDEKI ISHIKAWA
(ILLUSTRATOR)
Relevant Titles:
Mega Man 7/8
Mega Man & Bass
Mega Man Battle & Chase
Super Adventure Rockman

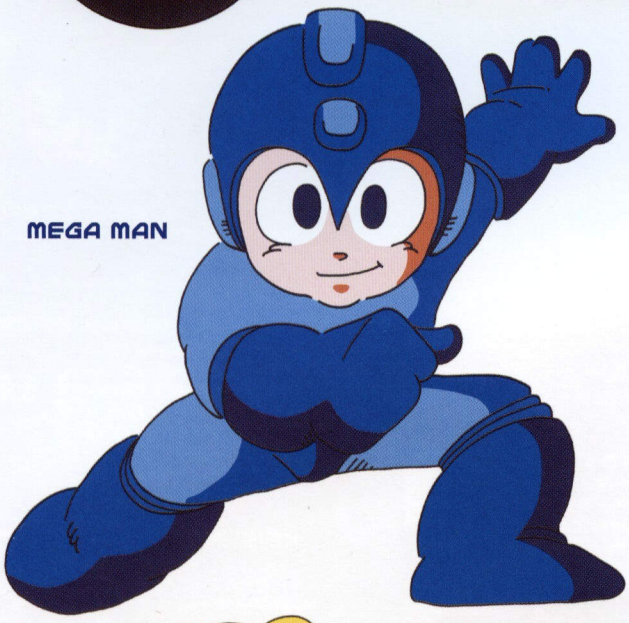
SHINSUKE KOMAKI
Relevant Titles:
Mega Man 8
Mega Man Battle & Chase
Mega Man X3/X6
Mega Man Battle Network series
Mega Man Star Force

YOSHIHISA TSUDA
(INTI CREATES CO., LTD.)
Relevant Titles:
Mega Man 7
Mega Man X1/X2
Mega Man Zero 1-3

ROCKMAN

Mega Man	
NES	12/17/1987
VCW	07/29/2008
PSS	08/12/2009
VC3	07/18/2012

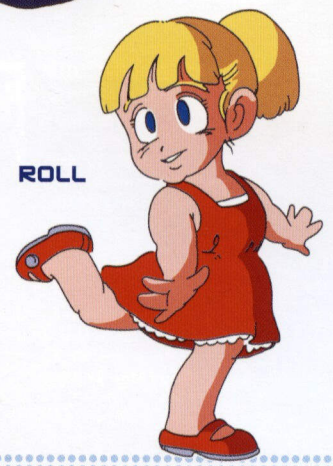
MEGA MAN



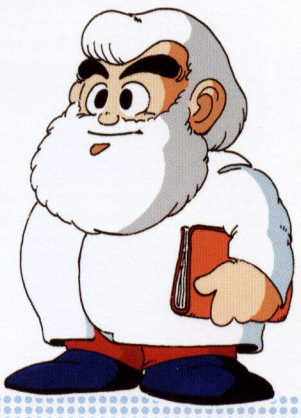
In the year 200X, industrial robots suddenly began to run amok. The robots were created by Dr. Light, the leading authority on robotics, but were altered by the evil genius Dr. Wily. It was Wily's hope that he would be able to use Light's robots to take over the world. In order to stand against Wily's forces, Dr. Light made the difficult decision to modify Rock, a robot whom he loved like a true son. Rock was thus reborn as Mega Man, the combat-ready robot.

"I knew absolutely nothing about what it takes to create a game when I was thrust into the Mega Man team, in a position where I would be responsible for the characters. In an unfamiliar world surrounded by unknowns, I was finding out all too quickly what would be expected of me. It was really fun, but just insanely hectic. The guy who put this whole project in motion was my mentor. He began his career as a designer, and he was the one who created the original forms of Mega Man, Roll, and Dr. Light as dot graphics. I then took those images and turned them into illustrations, giving them motion and making adjustments to their designs." (Inafune)

ROLL

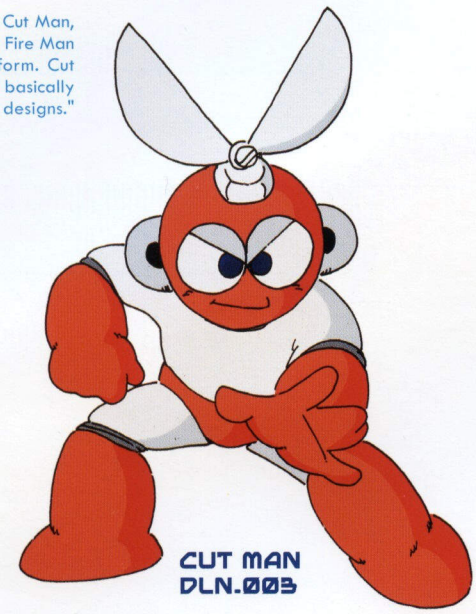


DR. LIGHT



DR. WILY

"By the time I joined in, Cut Man, Ice Man, Guts Man, and Fire Man were already taking form. Cut Man and Ice Man have basically retained their original designs." (Inafune)



CUT MAN
DLN.003

GUTS MAN
DLN.004

ICE MAN
DLN.005

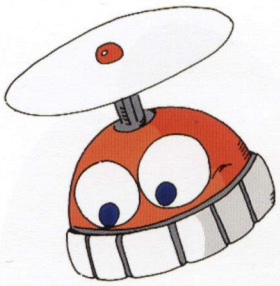
BOMB MAN
DLN.006

"As the new guy, it was my job to create Elec Man and Bomb Man. I was also allowed to participate when using dots to give Guts Man and Fire Man motion." (Inafune)

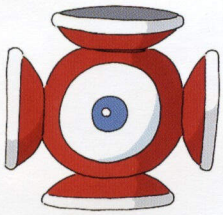
FIRE MAN
DLN.007

ELEC MAN
DLN.008

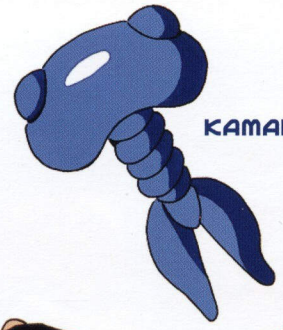
"As the first character I designed, Elec Man has plenty of things I really like as well as things I don't like. Sometimes I think about how I could have done things differently, but at the same time I'm tickled by the thought that he was my first character. It's hard to explain how I feel about him. (laughs)" (Inafune)



BUNBY HELI



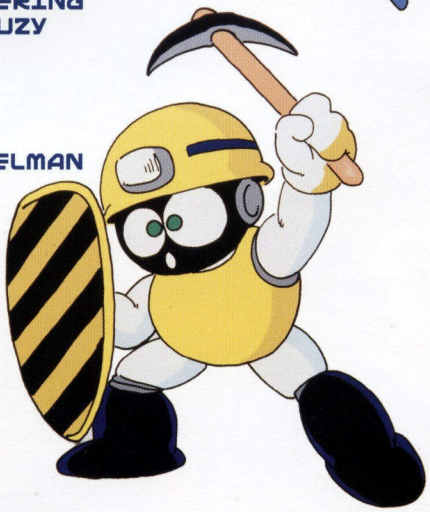
ADHERING SUZY



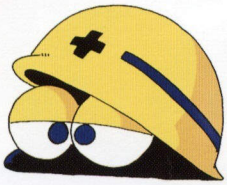
KAMADOMA

BLASTER

MAMBU



PICKELMAN

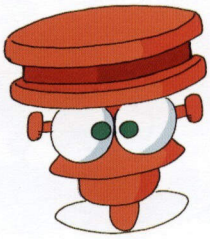


METALL

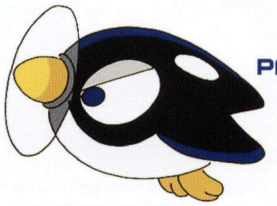
CRAZY RAZY

KILLER BOMB

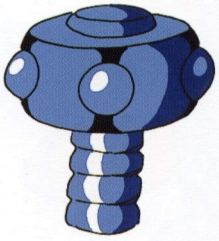
SNIPER JOE



FOOT HOLDER

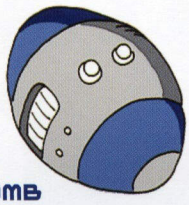


PEPE

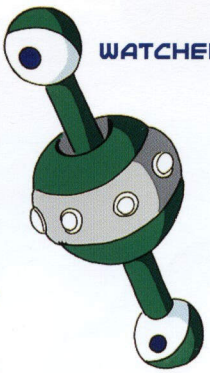


SCREW DRIVER

"I came up with the designs, dot graphics, and names of the minor enemy characters. When they asked me - the new guy - to do all of this, I was blown away to say the least. I couldn't wrap my head around the fact that what I produced would be used. I mean, that's obviously what I was hoping for when I joined the company, but I never would have expected to get that kind of responsibility in my first year. It's pretty unthinkable in today's industry. To be honest, I wanted to put a lot more details into my characters, but there were some severe visual restrictions when it came to bringing them to life in the NES' dot matrix. That was my main dilemma when working on '1'." (Inafune)

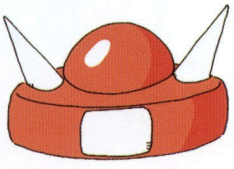


BOMBOMBOMB

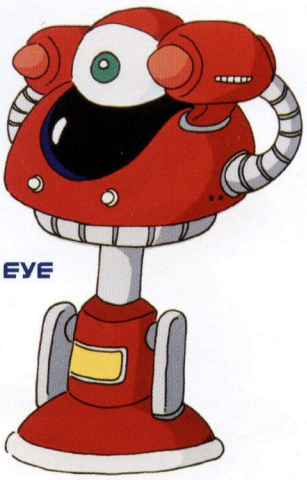


WATCHER

CHANGKEY

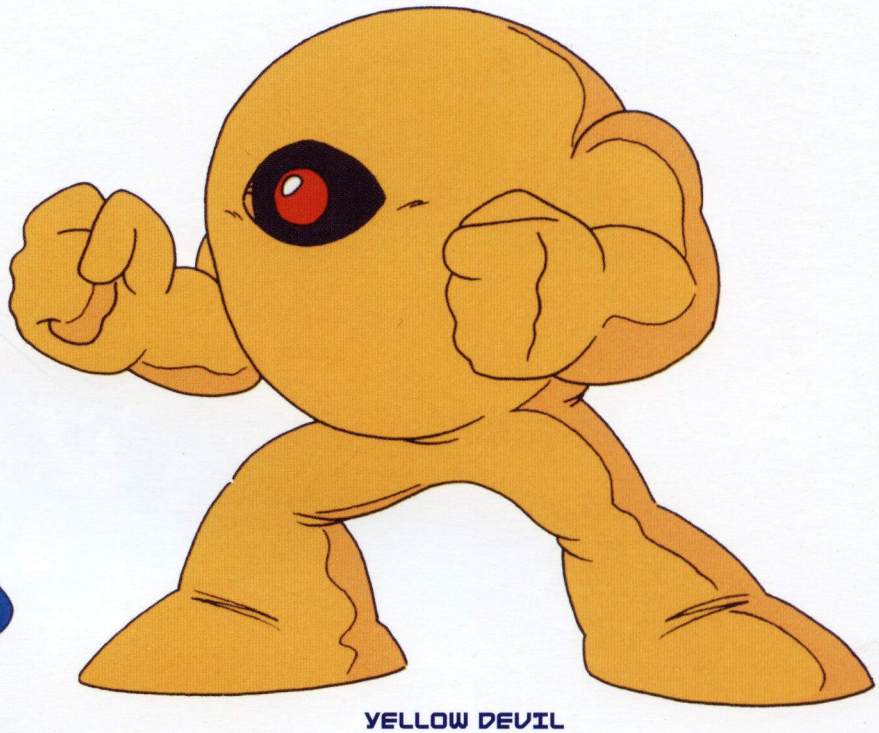


GABYOALL

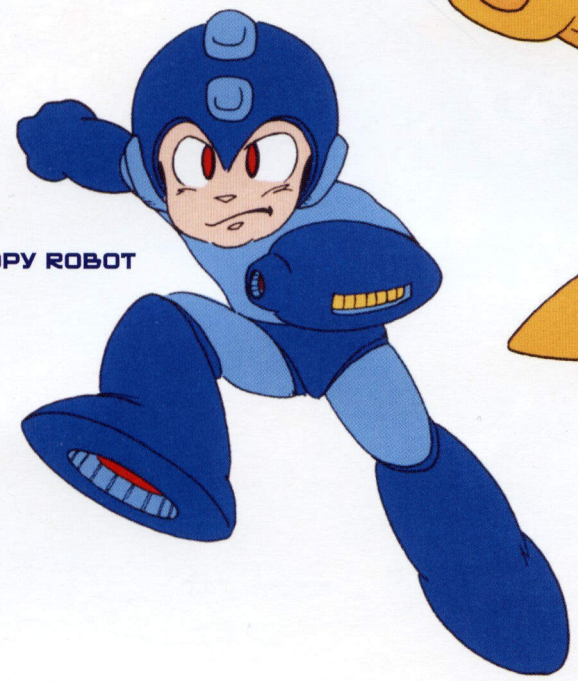


BIG EYE

"The man who got this whole project on its feet is a really strict guy, and at the same time he knows exactly what he wants and is not willing to settle for anything less. Most of what I know about making games, I learned from him. As hardware, the NES can be pretty weak, so we often had to twist our brains to figure out how to do what we wanted. The Yellow Devil, for example, was such a physically large character, and we knew it would be too boring if all he had was an expressive background and projectiles as weapons. That's when he would tweak this and that, pulling out every trick in his hat to bring the game up another level. I often found myself saying things like, 'Seriously!? You can do that?' and 'So this is how games are made...' while I watched him work." (Inafune)

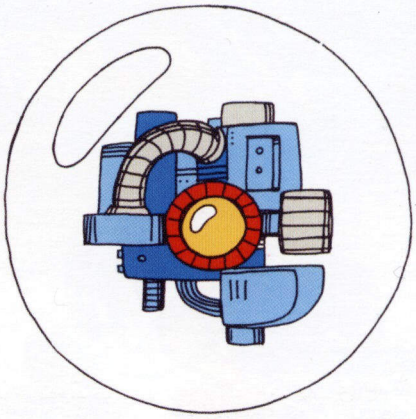


YELLOW DEVIL



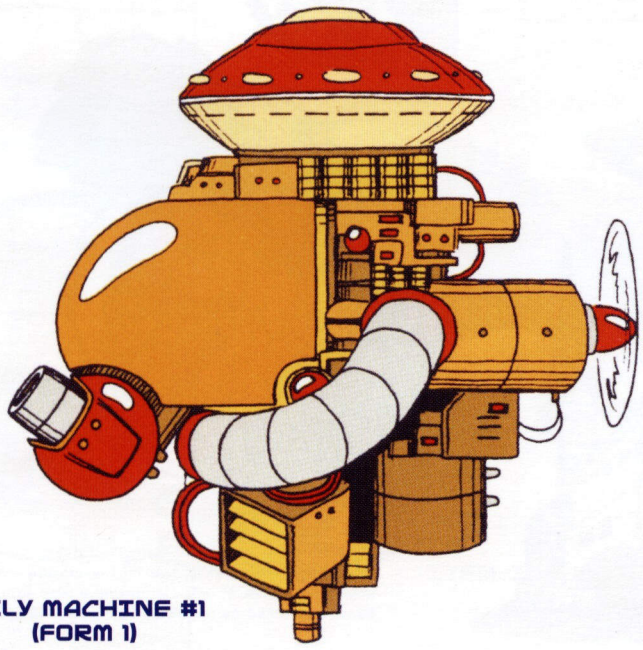
COPY ROBOT

"I often heard people say, 'Mega Man can't crouch,' but we actually had a dot graphic of him crouching while we were working on '1'. Our wise leader, however, wanted a system that 'utilizes simple control yet offers deep gameplay'. On the NES, with only a split second to see the slight height difference, the player wouldn't really be able to differentiate between a projectile that could only be dodged by jumping and one that could only be dodged by crouching. That was the reason we decided to go with a jumping-only system for 'Mega Man 1' and '2', and I think we did a good job refining it." (Inafune)

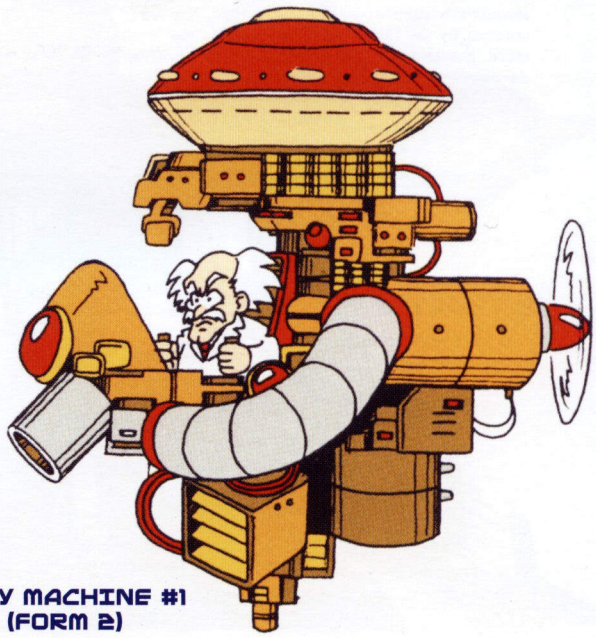


CWU-01P

"Mega Man's world and the characters who live in it existed so clearly in our minds, but with the NES's capacity and expressive limitations being what they are, I sometimes think that the only part that really got across to the players the way it was in our minds was the ending. Still, I think I was very fortunate to have had the opportunity to work on a game like that." (Inafune)



WILY MACHINE #1 (FORM 1)



WILY MACHINE #1 (FORM 2)

ROCKMAN 2
Dr.ワイリーの謎

Dr. Wily's ambitions for world domination had been successfully suppressed by Mega Man, the super robot created by Dr. Light. Peace returned to the world once more, but sadly, it did not last very long. Despite his devastating loss, Dr. Wily returned with eight new powerful robots to challenge Mega Man.

Mega Man 2
NES 12/24/1988
VCW 08/26/2008
PSS 09/19/2009
VC3 08/08/2012
Total number of boss character submissions: 8,370

WILY CASTLE

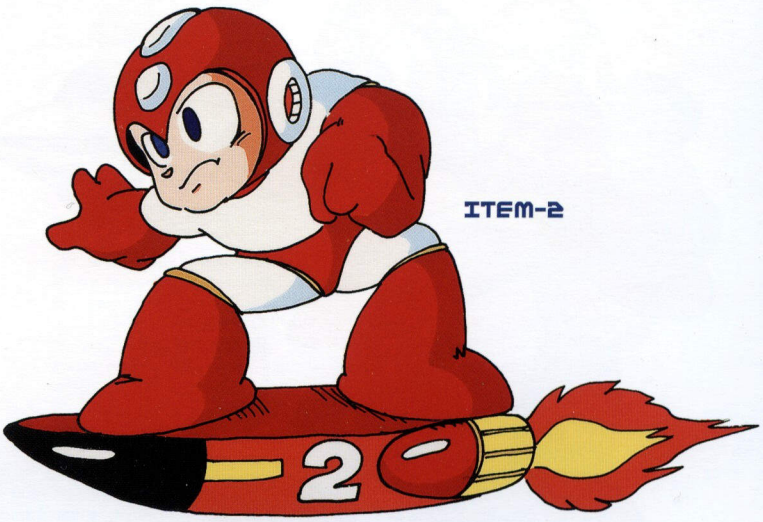
DR. WILY

"I designed Dr. Wily all by myself. I was aiming for the archetypical image that everyone would immediately think of when imagining a mad scientist. Personally, I think he turned out quite well." (Inafune)

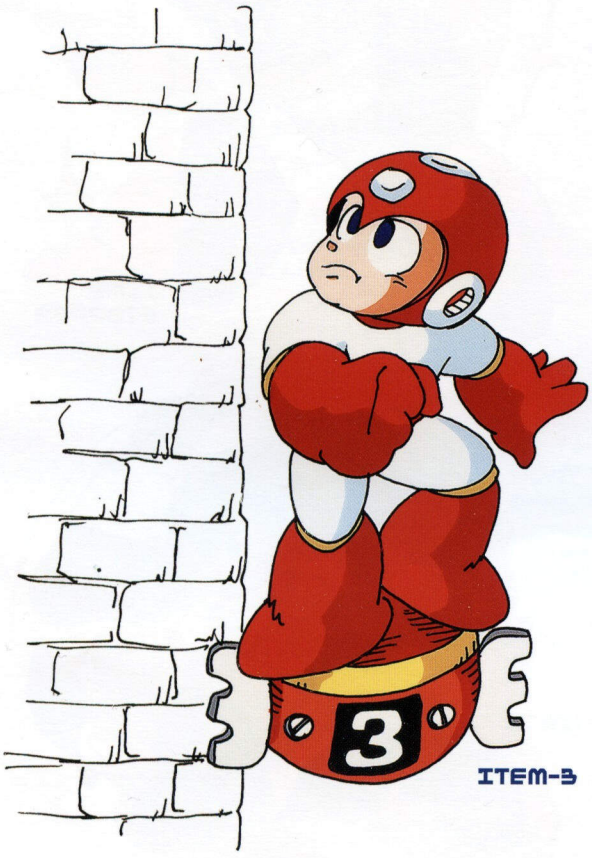
"I think '2' is the most memorable for me, both in that it was the most fun and the most stress. I was actually working on a different project at the time, but our fearless leader from '1' approached me one day to ask me if I was willing to join them again. Making a sequel wasn't a corporate decision, it was more like the team just kind of saying 'Let's do it!' Seeing as how it would be my first time working on two projects simultaneously, I was rather intrigued. I asked him what timeframe they were aiming for, and his reply was, 'Including the checks? Three months.' I was like, 'Whaaa!?' (laughs) So yeah, that's how '2' began." (Inafune)

MEGA MAN

ITEM-1

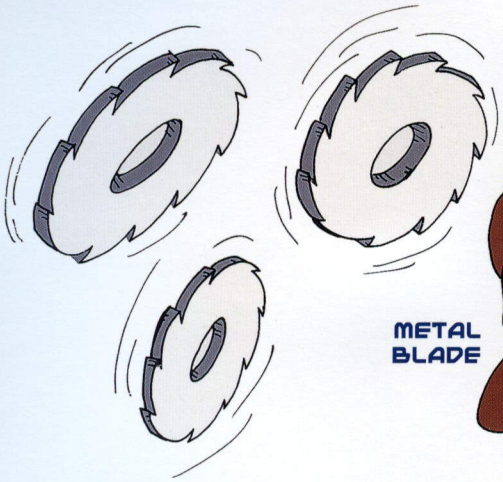


ITEM-2



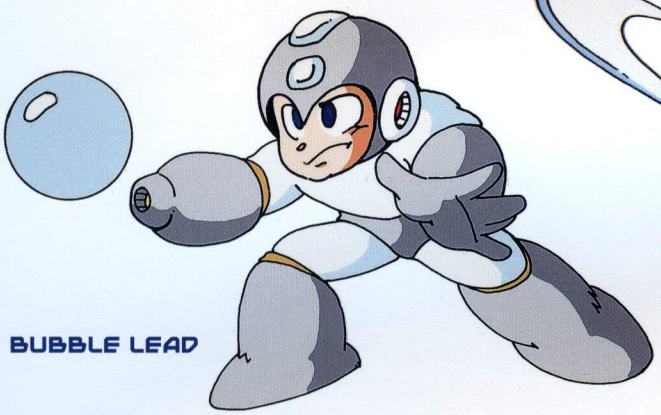
ITEM-3

"In 'Mega Man 1', the basic actions involved shooting and knocking stuff over, but there were also many traps on the map that players had to navigate. In 'Mega Man 2', we kept all of the above, but added many more traps. We implemented Items 1, 2, and 3 to assist the players in this respect. We had gotten a lot of feedback for '1' that stated that there were some areas that were 'too difficult'. We even had the marketing department asking us to make things a little more playable. Our leader was especially unsure about the use of Energy Tanks. He wasn't sure that they were really necessary, and even asked me what I thought about them." (Inafune)

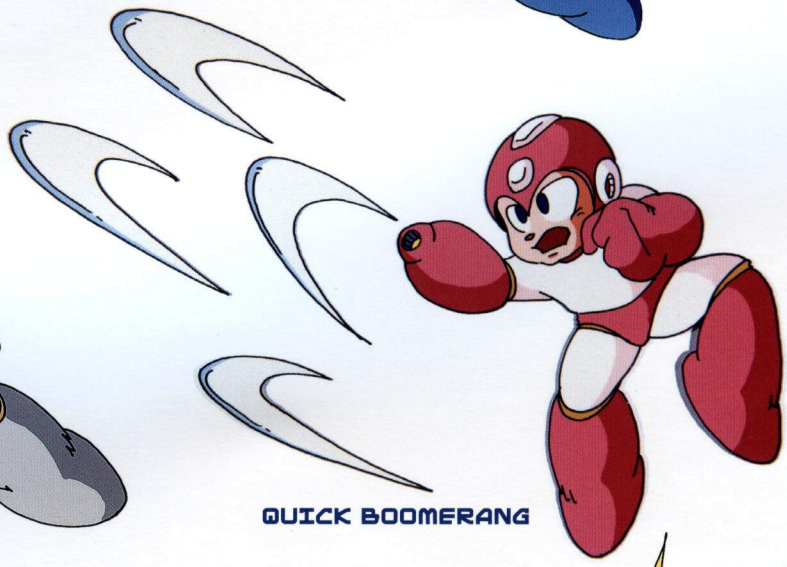


METAL BLADE

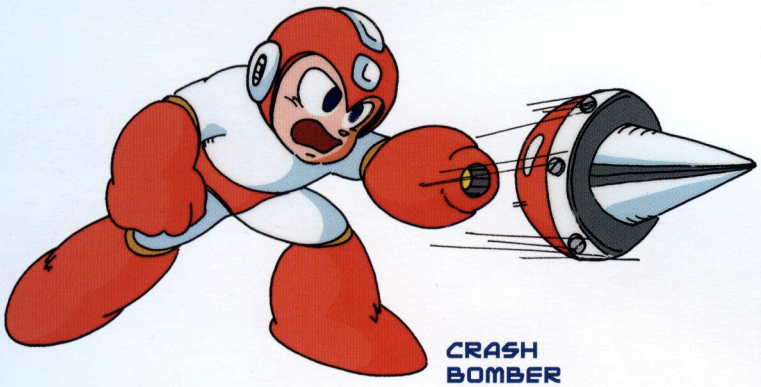
AIR SHOOTER



BUBBLE LEAD

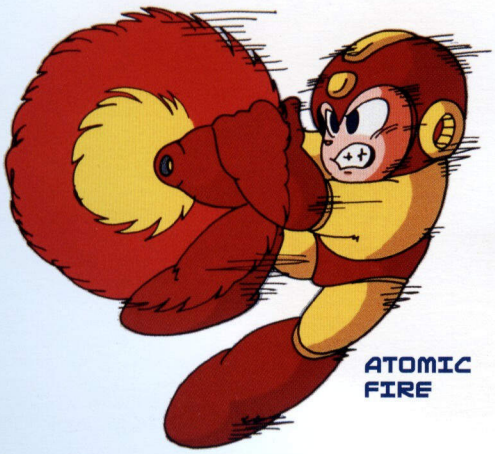


QUICK BOOMERANG



CRASH BOMBER

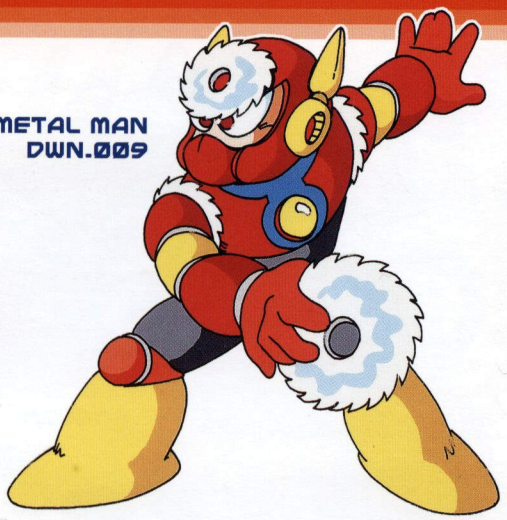
TIME STOPPER



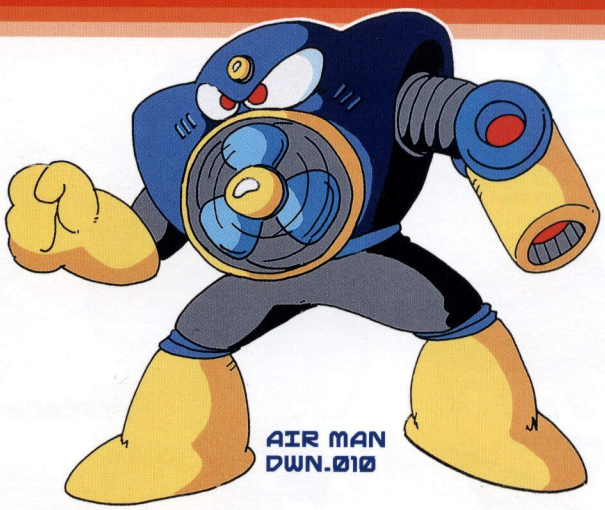
ATOMIC FIRE

"I was trying to make the art of 'Mega Man 2' a little more 'anime-ish'. If asked which package illustration I had more time to do, though, I have to admit I hardly had any time at all to do '2'. (laughs) Still, I had a lot of fun doing it. I think I was able to give it a lot of life." (Inafune)

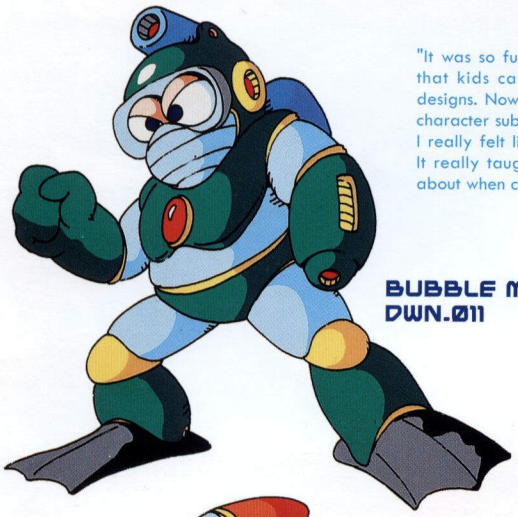
LEAF SHIELD



METAL MAN
DWN.009



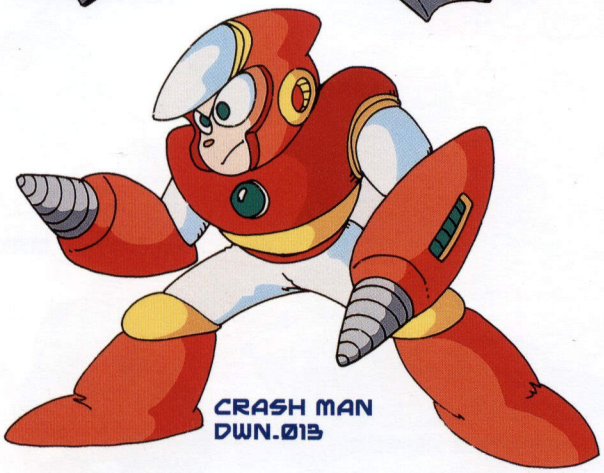
AIR MAN
DWN.010



"It was so fun to take the boss characters that kids came up with and tweak their designs. Now that I think about it, the boss character submission event was the first time I really felt like a 'producer' in this project. It really taught me what we need to think about when creating games." (Inafune)

BUBBLE MAN
DWN.011

QUICK MAN
DWN.012



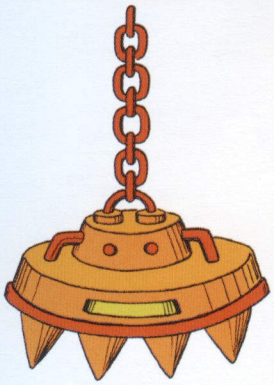
CRASH MAN
DWN.013

FLASH MAN
DWN.014

"In '2', I think Heat Man is my favorite. He is such a 'gimmicky' character. (laughs) He's like a Zippo flipping open. None of the other robots really had a gimmick like Heat Man." (Inafune)

HEAT MAN
DWN.015

WOOD MAN
DWN.016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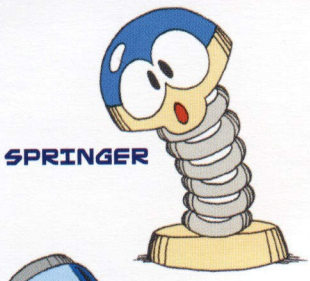
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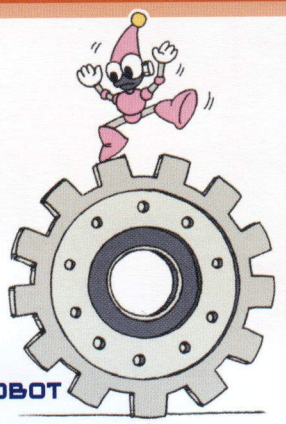
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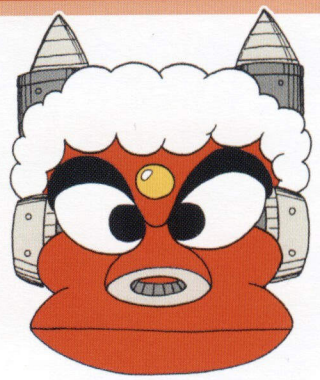
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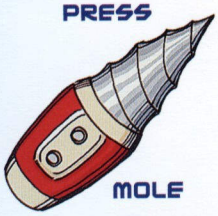
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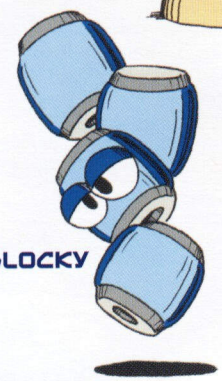
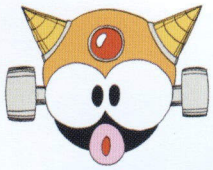

BLOCKY

SCWORM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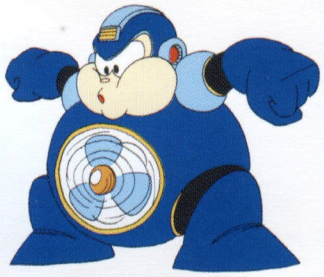
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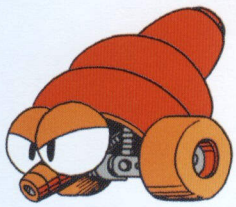
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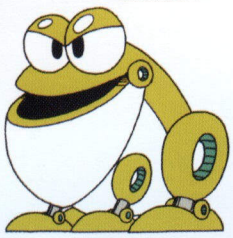
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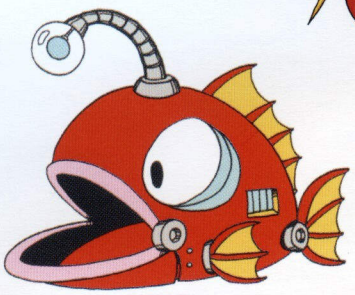
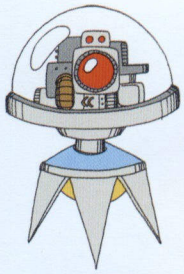
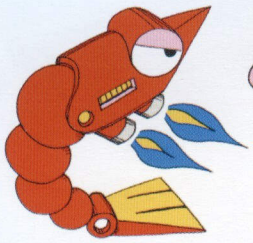

ANKO

KAMINARI GORO

PIPI


M-445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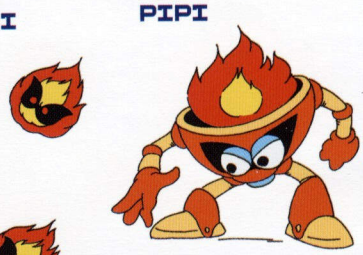
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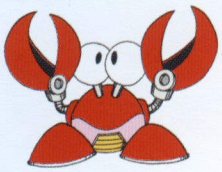
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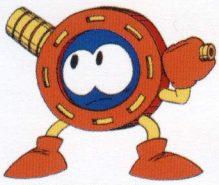
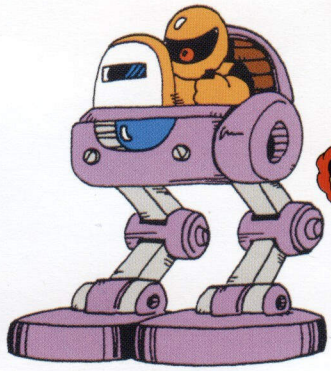
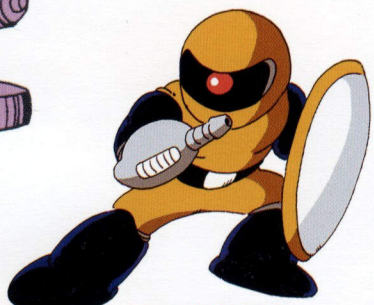

SHOTMAN

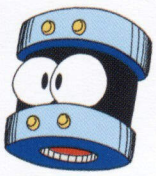
NEO METALL


SNIPER ARMOR

BATTON


RETURNING SNIPER JOE

FLY BOY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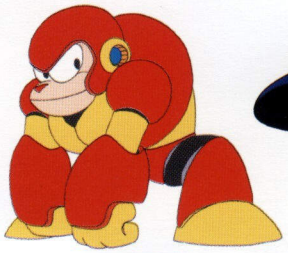
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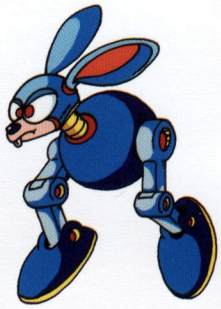
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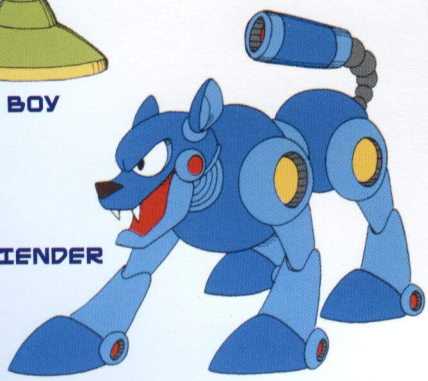
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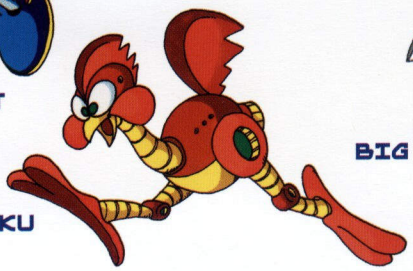
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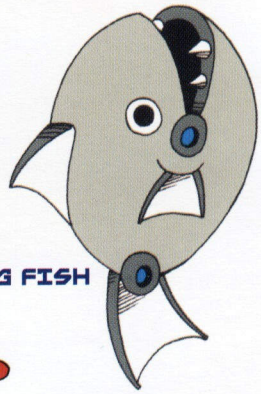
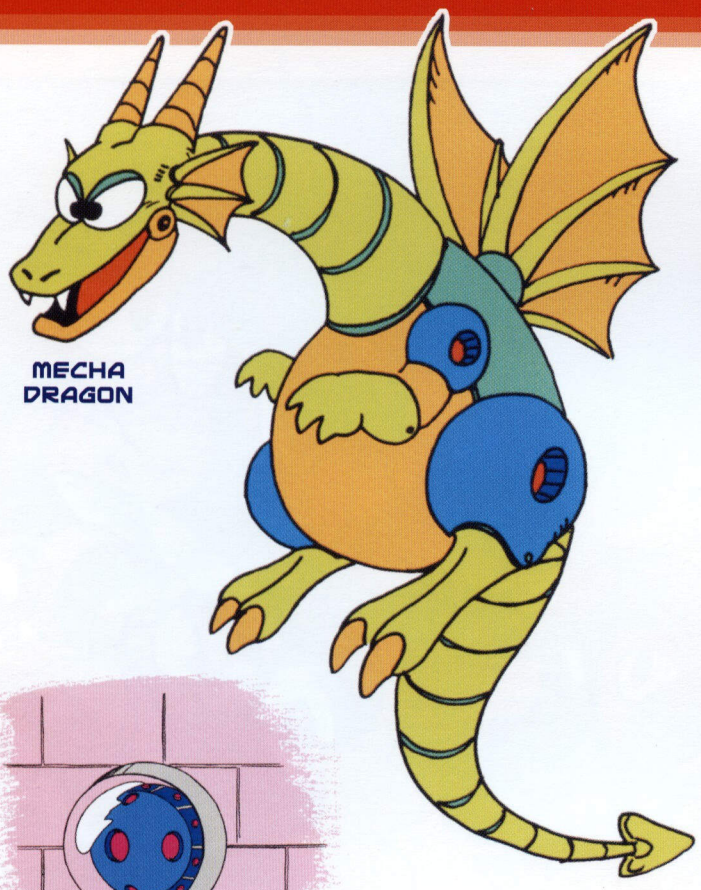
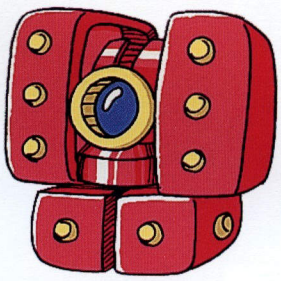

BIG FISH

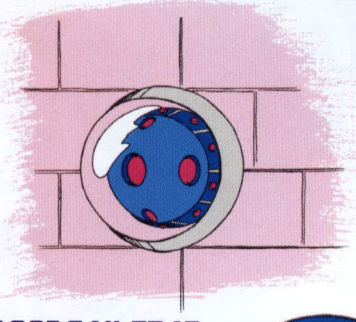


MECHA DRAGON

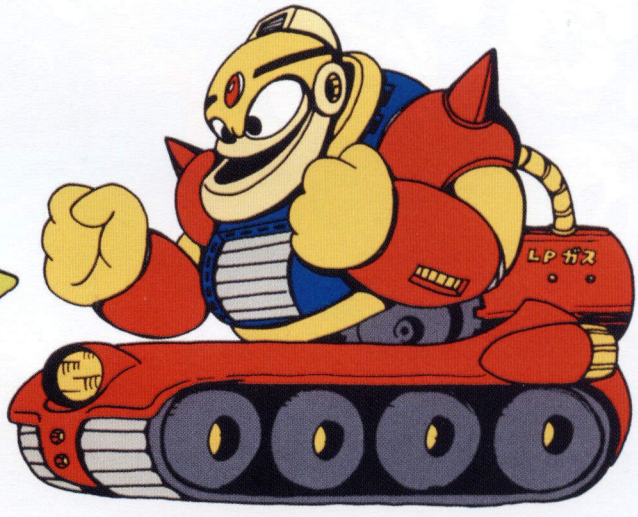


PICOPICO-KUN

"Working on '2' marked my second year at this, and I even got to mentor a 'new kid', which opened up a whole new world of stress for me. Something that would take me three hours to do would take three days... So I'd show them how it's done, and three days eventually turned into one day, which in turn became eight hours, and so on. Mentoring was definitely fun in its own way." (Inafune)

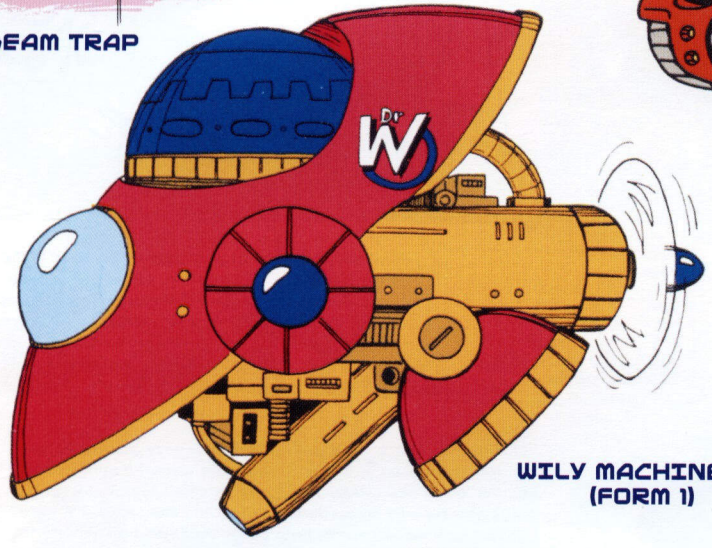


BOOBEAM TRAP



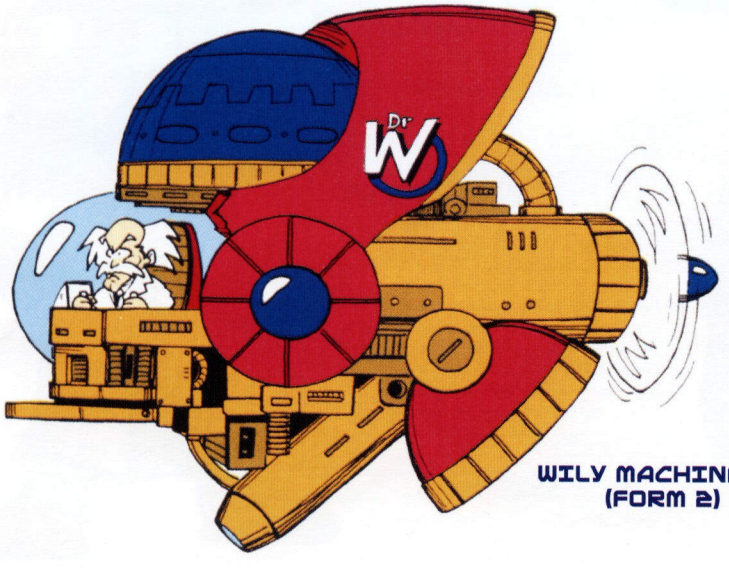
GUTS TANK

"When time gets tight, I help out wherever I can. For the Guts Tank, I not only did the dot graphics, but also most of the planning. The Guts Tank's main body is actually part of the background; I had to tweak the visuals to make sure Mega Man's footholds didn't look like they were moving around." (Inafune)

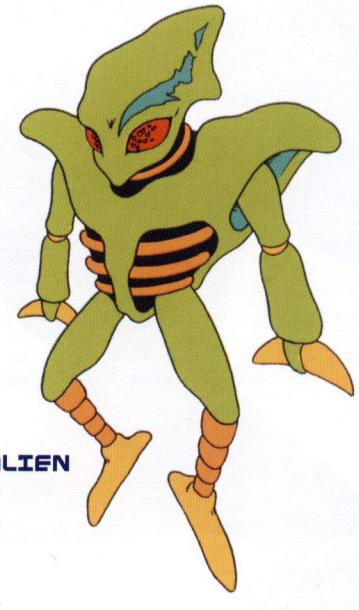


WILY MACHINE #2 (FORM 1)

"Thinking back on it now, working late for this project and even sleeping at the office was lots of fun. There's nothing better than seeing everything gradually coming together every day. The three months I spent on this game showed me how fun making games could really be, and I only have the best of memories about it." (Inafune)



WILY MACHINE #2 (FORM 2)



ALIEN

ROCKMAN 3
Dr.ワイリーの最期!?

Mega Man 3
NES 09/28/1990
VCW 11/04/2008
PSS 04/28/2010
VC3 09/26/2012
Total number of boss character submissions: 50,000

Reformed, Dr. Wily began assisting Dr. Light in the creation of the giant robot "Gamma" to serve the purposes of world peace. But just as it seemed that Gamma would be completed, disaster struck. Something was happening to the robots that had been harvesting energy sources for Gamma on far away planets! Mega Man's newest battle was about to begin!

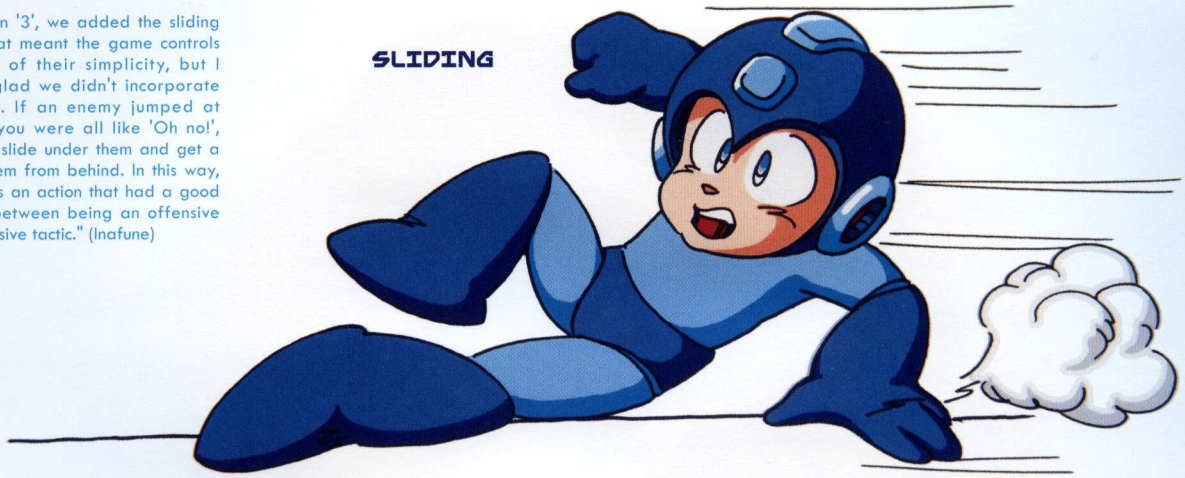
MEGA MAN

"Although '2' was a huge success, about a year passed before we started work on '3' simply because our eternal leader quit his job. We got a new leader for '3', but he didn't really understand Mega Man the way his predecessor did... and that resulted in some headaches. It was especially hard on me because I had learned so much while working on '1' and '2', which left me with a lot of preset notions about how things should be." (Inafune)

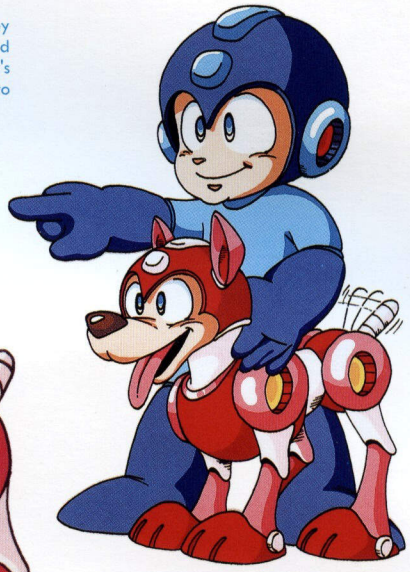
DR. WILY

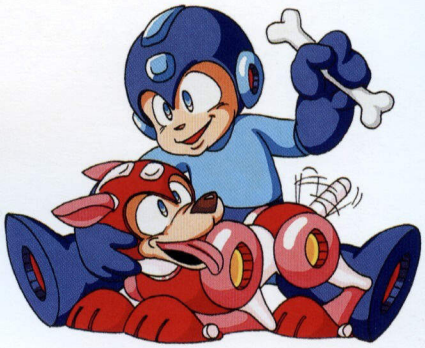
"Again, I was responsible for taking on anything and everything that we were running out of time on. I did the enemy settings, the specifications, and even worked on the maps. By the time I started working on these things, however, we were already in trouble as far as deadlines were concerned, so I got some extra help and divided up the work amongst us." (Inafune)

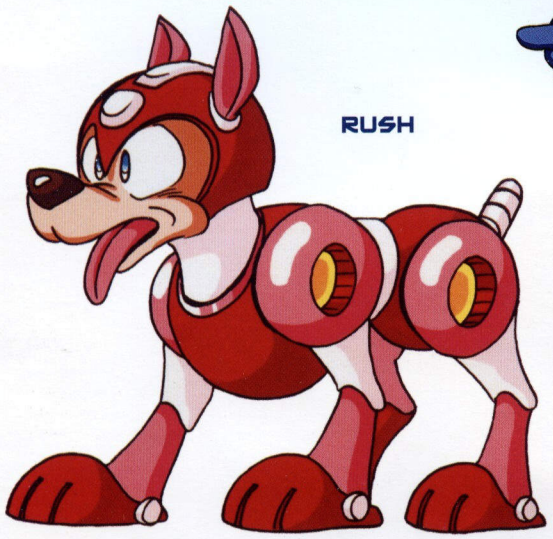
"Starting in '3', we added the sliding action. That meant the game controls lost some of their simplicity, but I was just glad we didn't incorporate crouching. If an enemy jumped at you and you were all like 'Oh no!', you could slide under them and get a shot at them from behind. In this way, sliding was an action that had a good balance between being an offensive and defensive tactic." (Inafune)



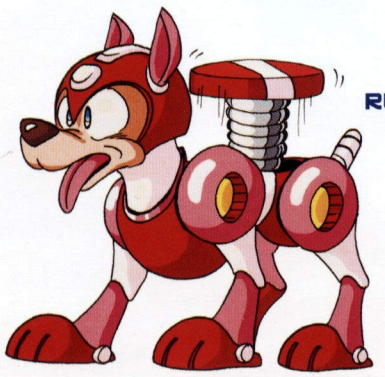
"Items 1, 2, and 3 had some interesting capabilities, but they really had no life to them. So, based on the idea that all good anime heroes had a trusty dog sidekick, we took Mega Man's helmet and mixed in the color scheme from Items 1, 2, and 3 to come up with Rush." (Inafune)

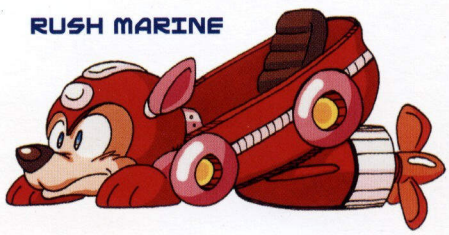


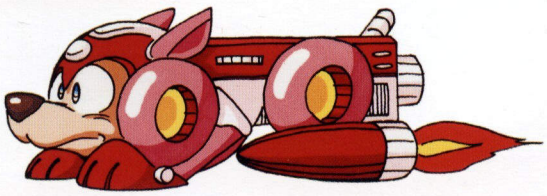


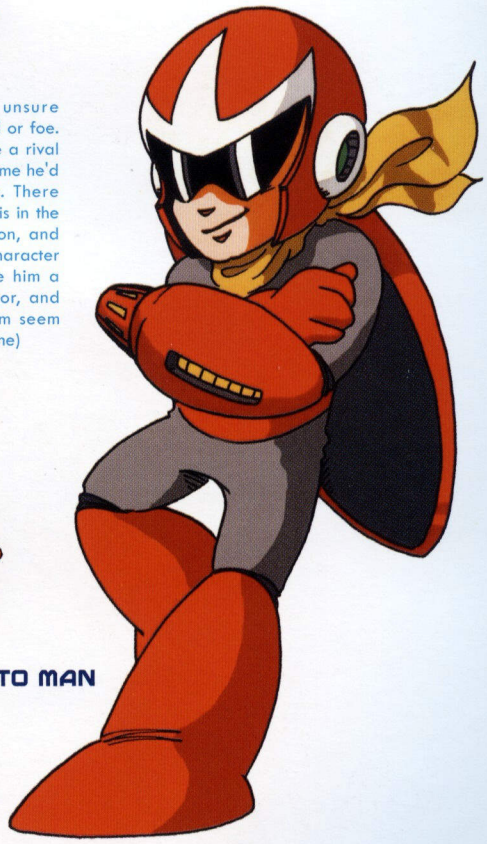


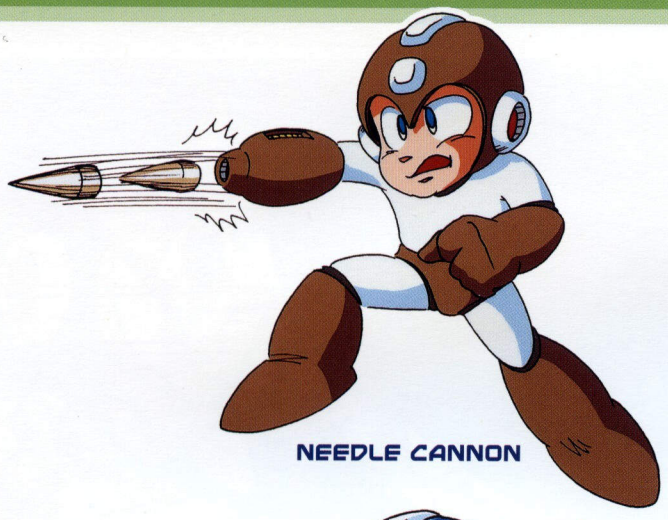
"We wanted people to be unsure whether Proto Man was a friend or foe. On the one hand, he'd seem like a rival to Mega Man, but at the same time he'd seem like a comrade of sorts. There were so many characters like this in the classic animes of my generation, and that's where the idea for this character came from. (laughs) We gave him a scarf to add to his 'cool' factor, and gave him a shield to make him seem tougher than Mega Man." (Inafune)



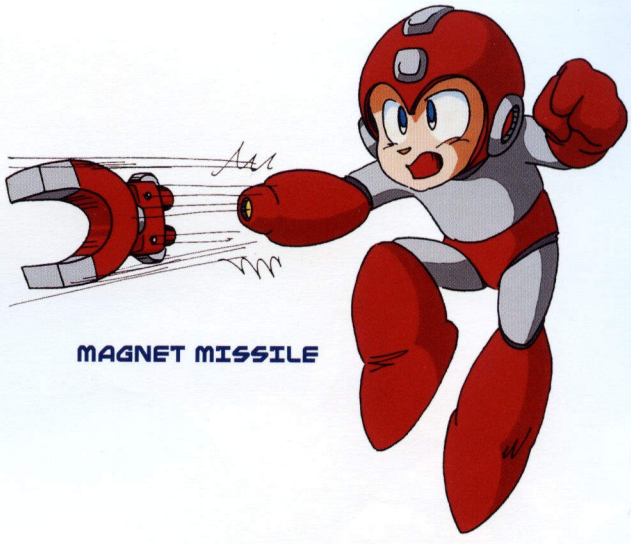






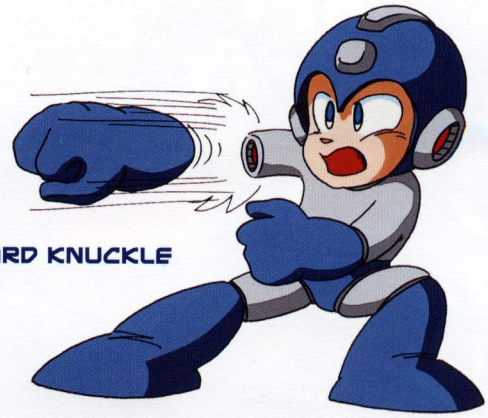


NEEDLE CANNON

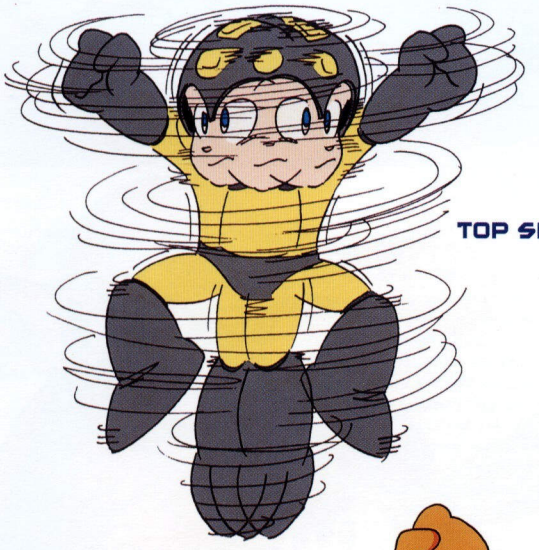


MAGNET MISSILE

GEMINI LASER

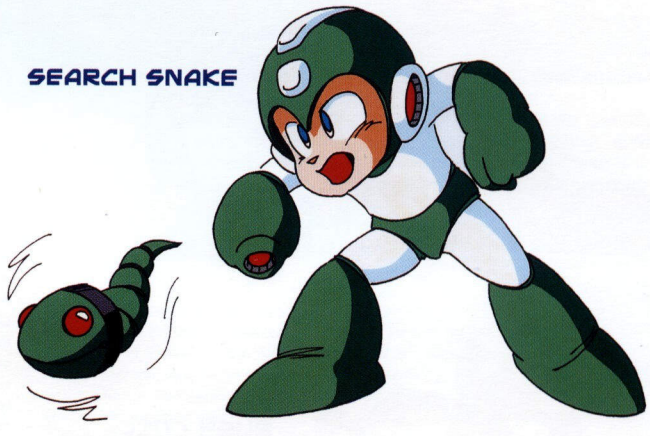


HARD KNUCKLE

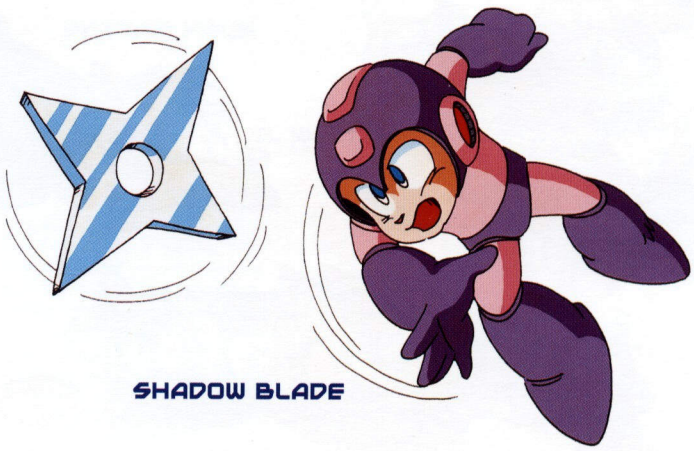


TOP SPIN

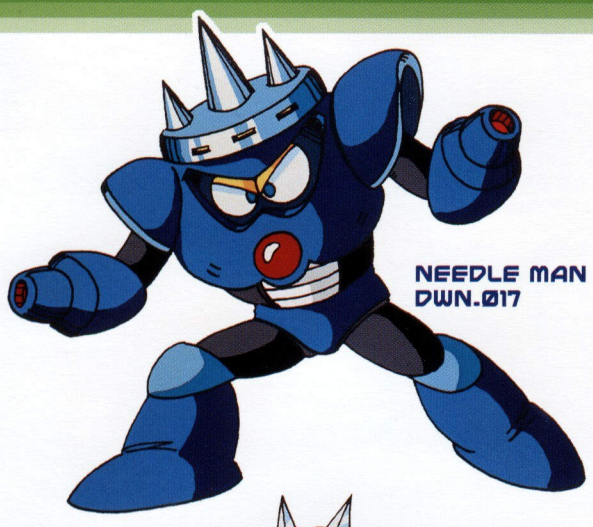
SEARCH SNAKE



SPARK SHOCK

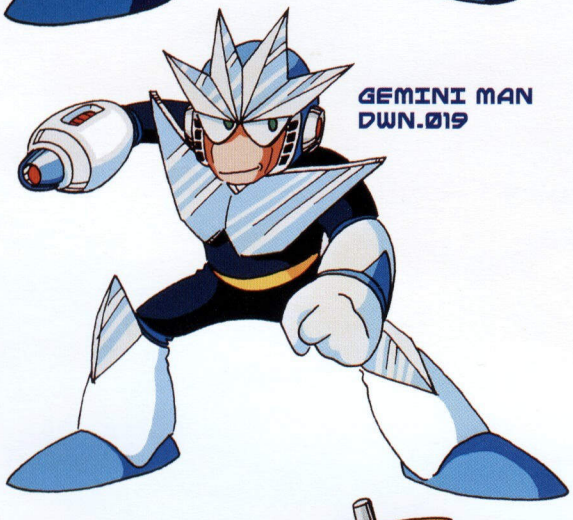


SHADOW BLADE

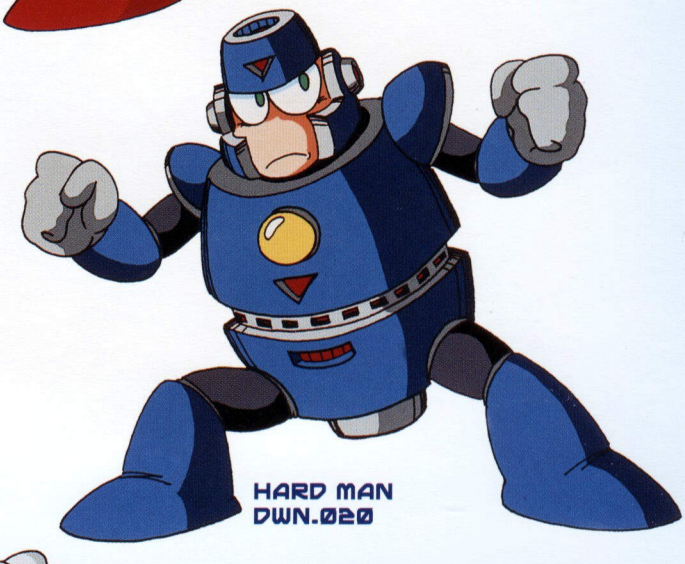


NEEDLE MAN
DWN.017

MAGNET MAN
DWN.018



GEMINI MAN
DWN.019

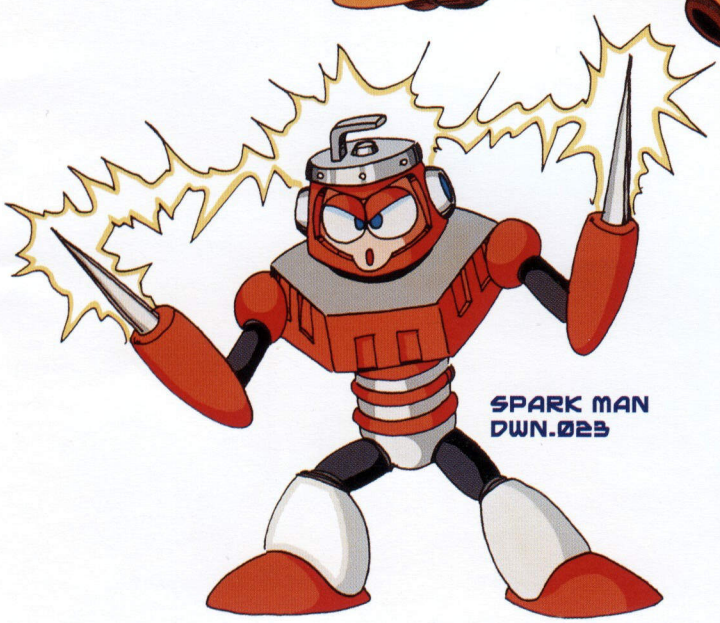


HARD MAN
DWN.020

"I focused entirely on Top Man for an entire week, but lost all of the data in a big [computer] crash when someone tripped over the power cord. I was so devastated, but with everything so fresh in my mind I was able to get back to where I was in about three days. This incident is why I'll never forget Top Man... sometimes I wonder if my first attempt would have made a better Top Man. (laughs)" (Inafune)

TOP MAN
DWN.021

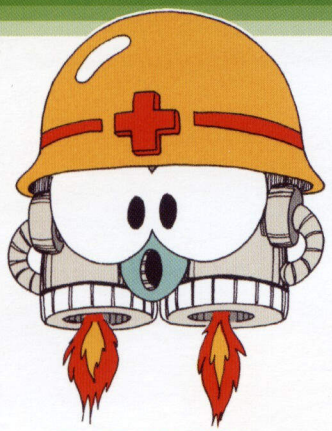
SNAKE MAN
DWN.022



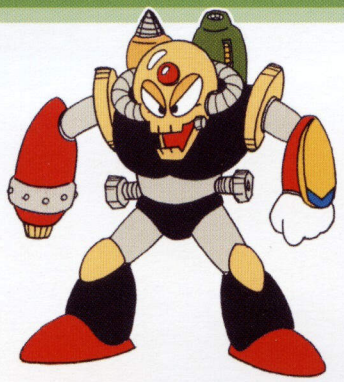
SPARK MAN
DWN.023

SHADOW MAN
DWN.024

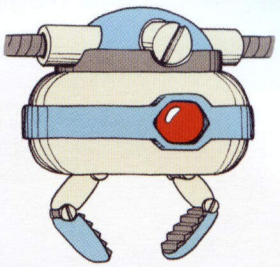
METALL DX
CANNON
NEEDLE PRESS
MAG FLY
PETERCHY
HARI HARRY
BIKKY
NITRON
GIANT SPRINGER
BOMBER PEPE
POLE
YAMBOW
PENPEN
PENPEN MAKER
CHIBEE
HAVE "SU" BEE
HAMMER JOE
GYORAIBO
KOMASABURO
BOLTON & NUTTON
RETURNING MONKING
WANAAN
BIG SNAKEY
MECHAKKERO
TAMA
DADA
PICKELMAN BULL
PETIT SNAKEY
JAMACY
POTTON
ELEC'N
PARASYU
HOLOGRAN
BOMB FLIER
BUBUKAN
ELECTRIC GABYOALL
NEW SHOTMAN
WALKING BOMB



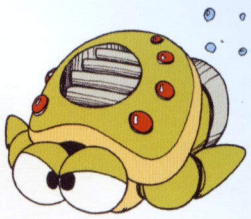
GIANT METALL



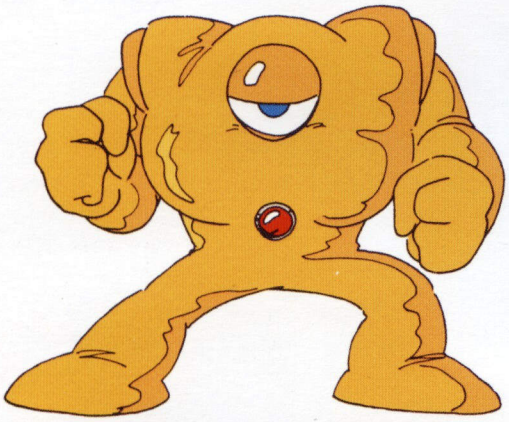
DOC ROBOT
K-176



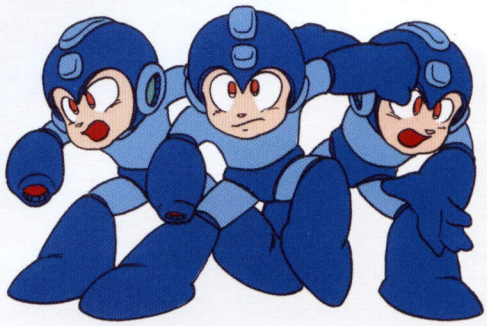
KAMEGORO MAKER



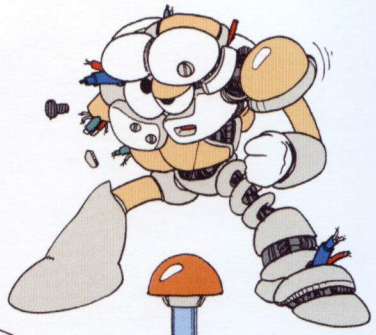
KAMEGORO



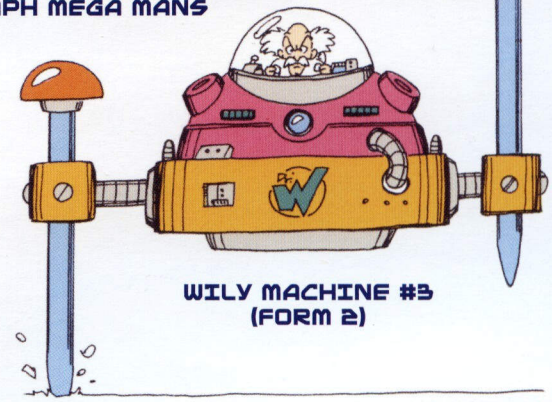
YELLOW DEVIL MK-II



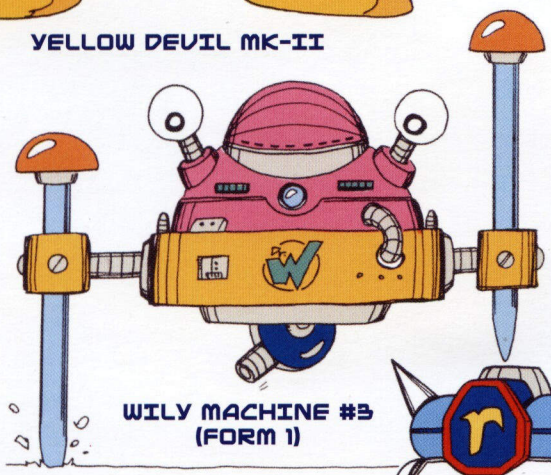
HOLOGRAPH MEGA MANS



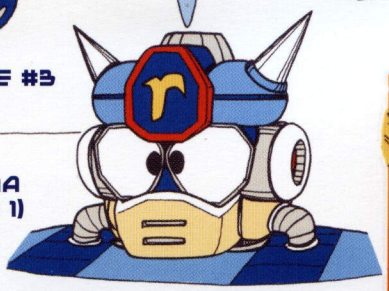
JUNK
GOLEM



WILY MACHINE #3
(FORM 2)

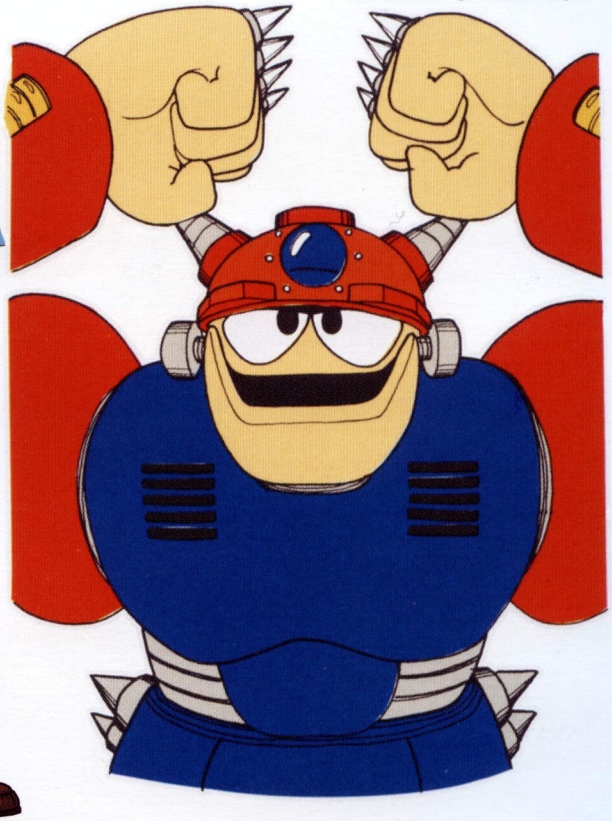


WILY MACHINE #3
(FORM 1)

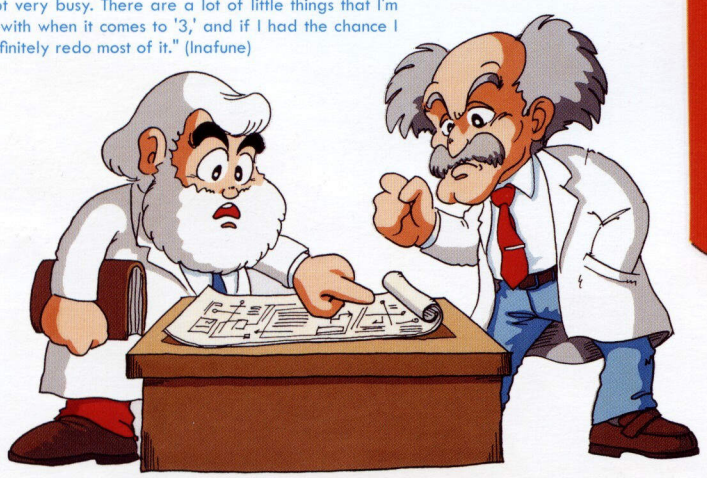


GAMMA
(FORM 1)

GAMMA (FORM 2)



"I was stretched well beyond my job description for '3' to say the least. At one point, I even found myself having a discussion with the Sound Lead, although that certainly did not mean I had any less illustration work to do. Suffice to say, I was kept very busy. There are a lot of little things that I'm unhappy with when it comes to '3,' and if I had the chance I would definitely redo most of it." (Inafune)



ROCKMAN 4 新たなる野望!!

Mega Man 4	
NES	12/06/1991
VCW	02/09/2010
PSS	02/09/2011
VC3	10/17/2012

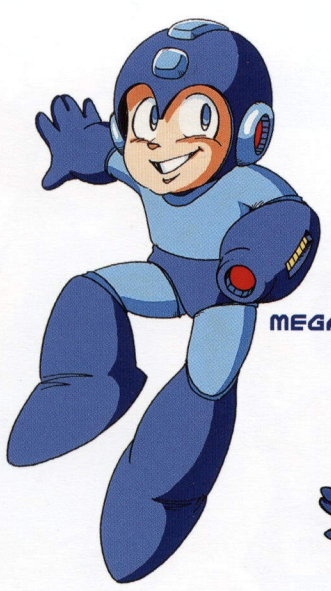
Total number of boss character submissions: 70,000

A new challenge was presented by the ambitious Dr. Cossack who, like Dr. Wily before him, wanted to take over the world. Outfitted with the new Mega Buster that Dr. Light had secretly been working on, Mega Man set out to return peace to the eight cities that had been seized by Dr. Cossack.

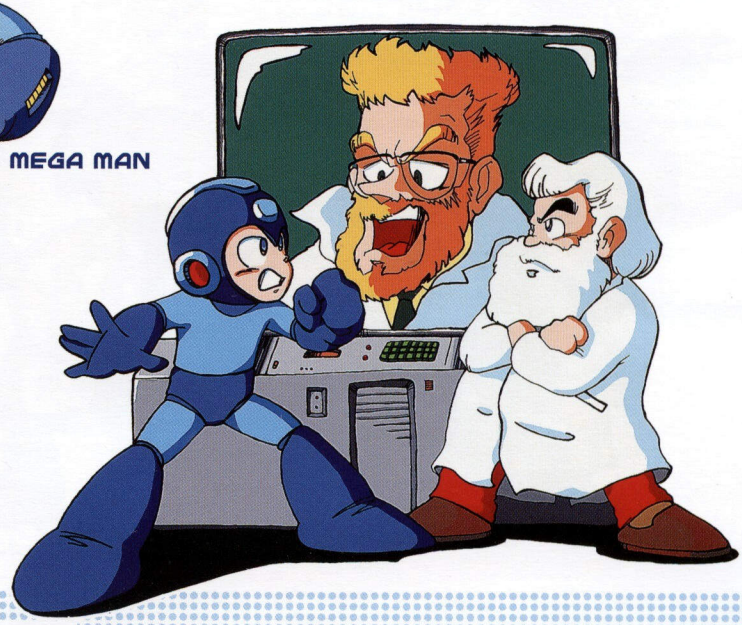
"Since both Light and Wily were elderly, we made Cossack more of a 'young scientific genius'. For some reason, that made me think of American influences, but I really wanted to take it to a completely different country, so I incorporated a lot of flavor from the north." (Inafune)

"Dr. Cossack was initially named Dr. Vice, but we decided we wanted to stay with the music theme and changed it to Cossack instead." (Kaji)

DR. COSSACK



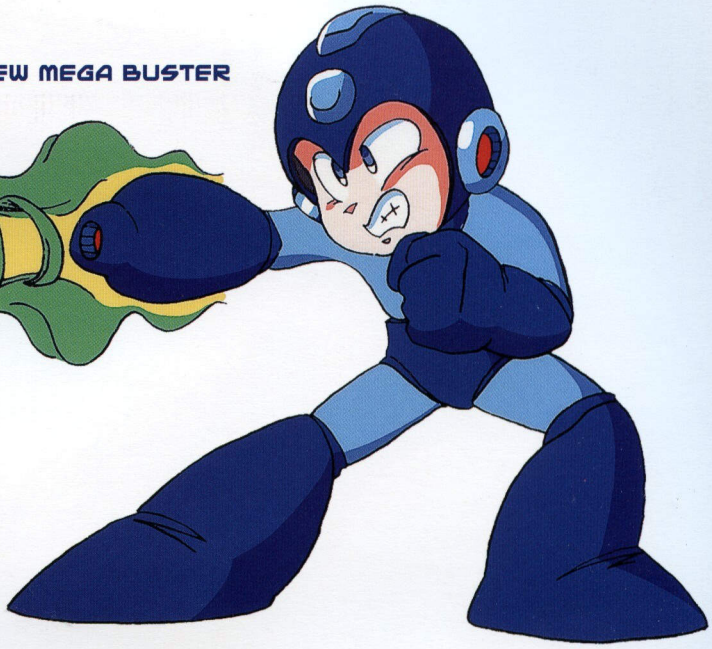
MEGA MAN

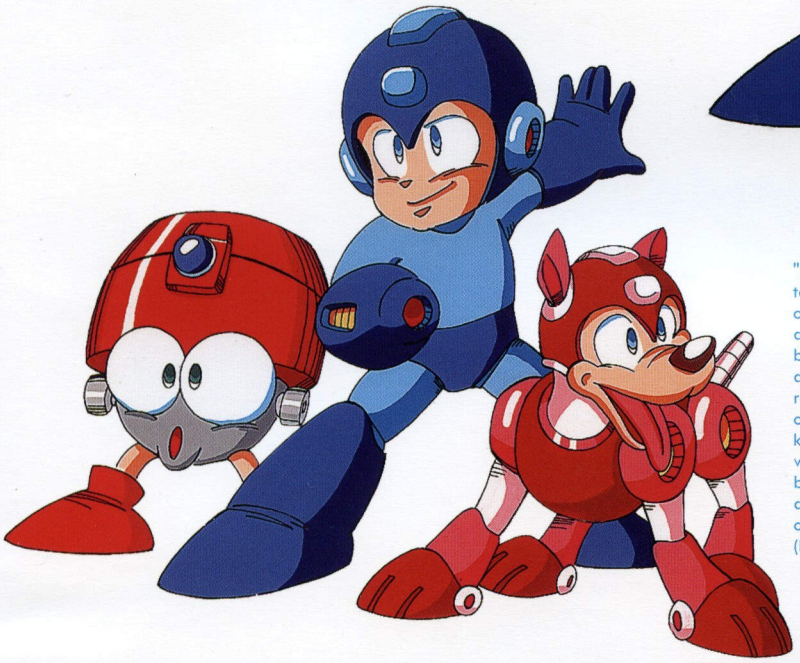


NEW MEGA BUSTER

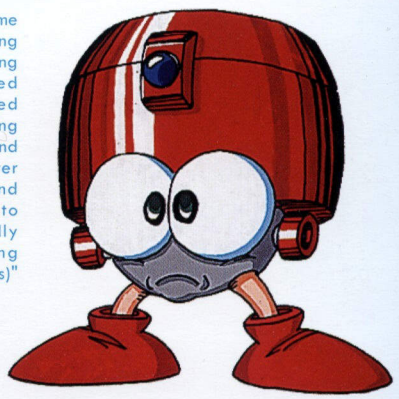
"The Charge Shot became a staple attack starting with '4', but we knew adding a two-level or three-level charge would change the whole flavor of the game in some respects, and we were very mindful of that." (Inafune)

"I think I was the one working on the Charge Shot. I had a lot of trouble perfecting it. At one point, the shot would disappear if it was right next to you. (laughs)" (Kaji)





"Eddie was an idea that came to us while we were working on '2'. Instead of just placing an item to be discovered by the player, we wanted a character in a supporting role that would behave kind of like a lottery. You never knew what to expect, and we wanted the player to be really happy or really disappointed depending on what came out. (laughs)" (Inafune)



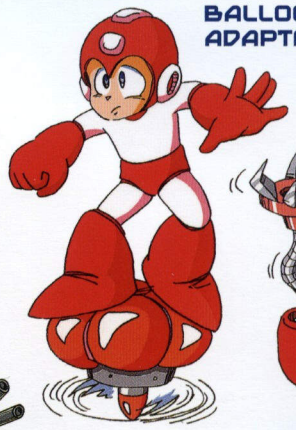
EDDIE

"It was getting pretty stuffy with all of these male characters, so we decided to add a cute new [female] character as well. This is how Kalinka came about. It's not like we were trying to give Roll any competition, but I guess you can't really help but compare the two. I had a lot of fun working on '4', and I'm very happy with the two new character designs." (Inafune)

"When creating new characters, Inafune really enjoys starting from their story or some other detail like that and expanding out." (Kaji)

KALINKA

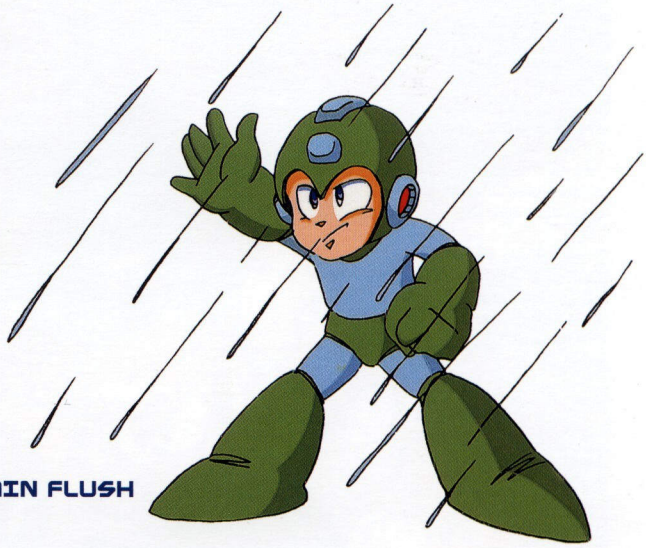
BALLOON ADAPTER



DR. COSSACK'S CITADEL

WIRE ADAPTER

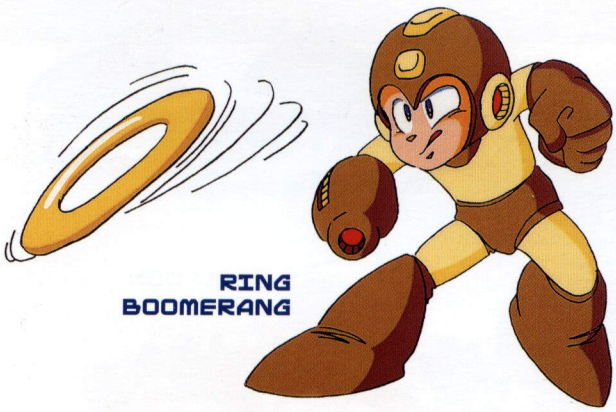
FLASH STOPPER



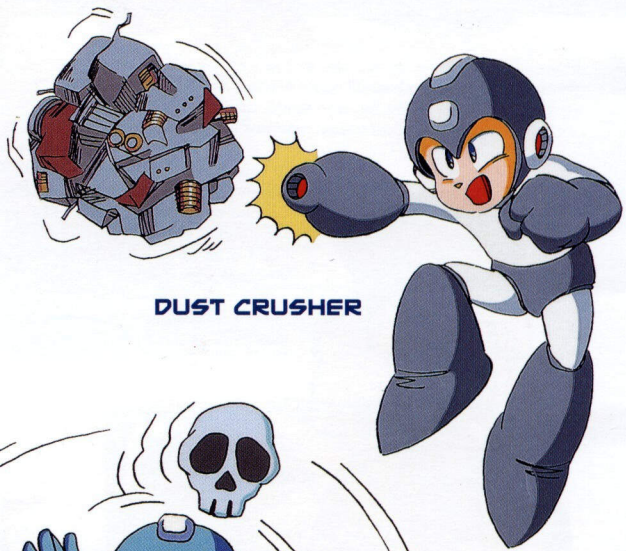
RAIN FLUSH

DRILL BOMB

PHARAOH SHOT



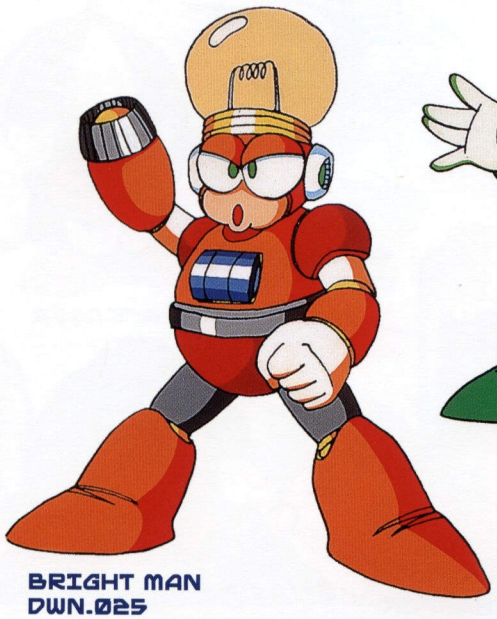
RING BOOMERANG



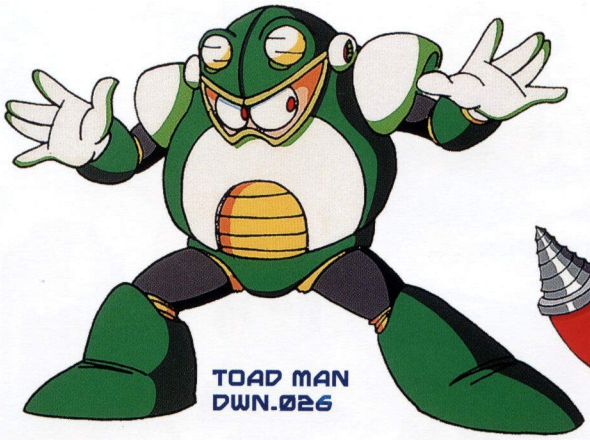
DUST CRUSHER

DIVE MISSILE

SKULL BARRIER



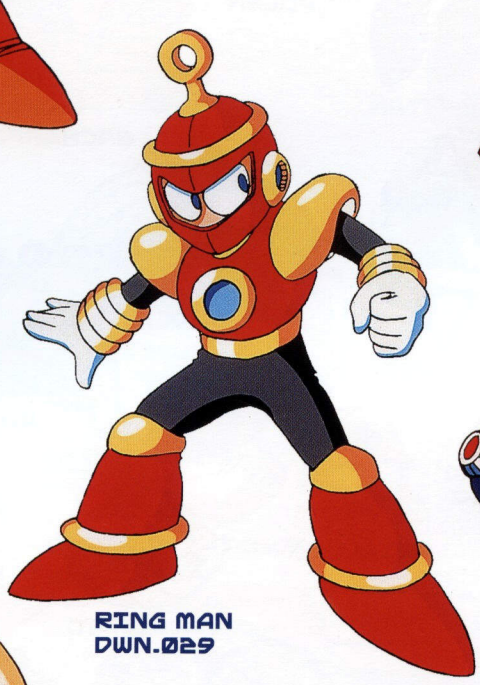
BRIGHT MAN
DWN.025



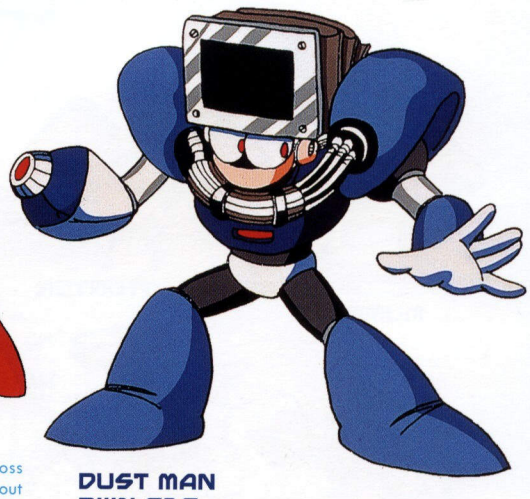
TOAD MAN
DWN.026

DRILL MAN
DWN.027

PHARAOH MAN
DWN.028



RING MAN
DWN.029

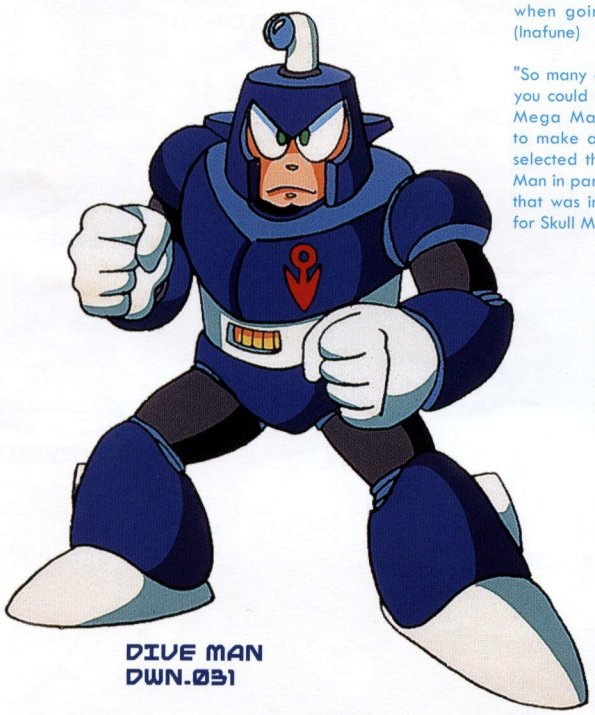


DUST MAN
DWN.030

"We received so many submissions for boss characters that we basically had to camp out when going through the selection process." (Inafune)

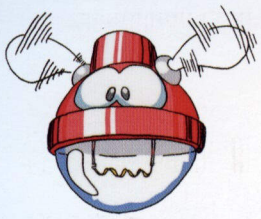
"So many of the entries were really good, and you could tell that they really 'got it' as far as Mega Man was concerned. We hardly had to make any adjustments at all once we had selected the winning entries. I remember Skull Man in particular, as we scrapped a whole level that was in progress to recreate it specifically for Skull Man." (Kaji)

"I'm sure a lot of it has to do with the great initial design concepts, but I've got to say that I think the designs and selections of boss characters for '4' turned out really well. I really like these characters." (Inafune)



DIVE MAN
DWN.031

SKULL MAN
DWN.032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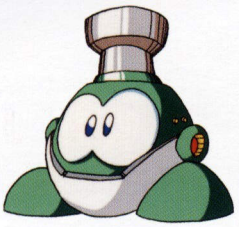
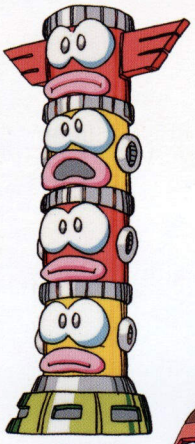

DOMPAN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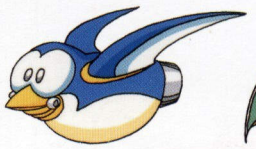
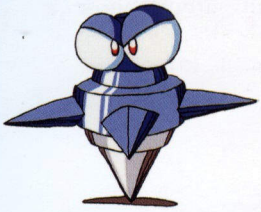


SWALLOWN & COSWALLOWN

RACKASER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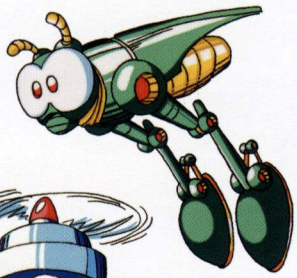
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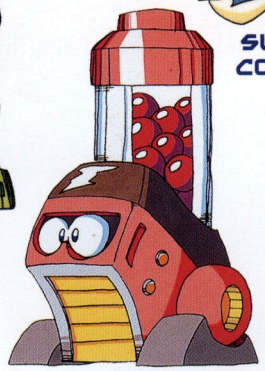
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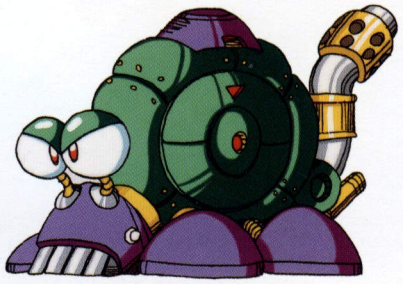
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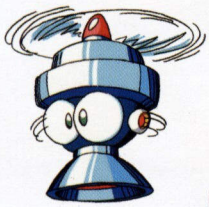
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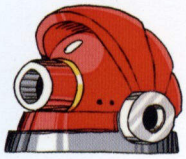
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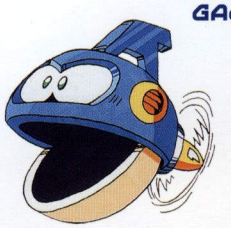
TOGEHERO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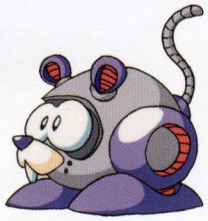
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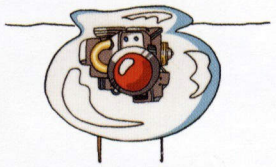
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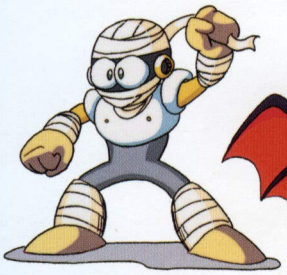
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BATTONTON

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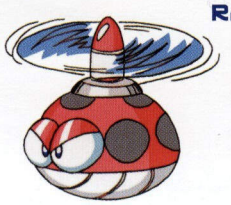
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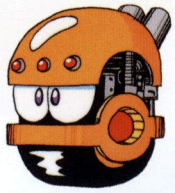
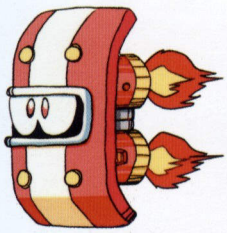

MONO ROADER

RING RING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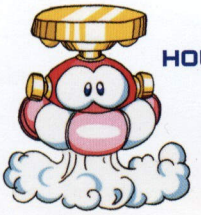
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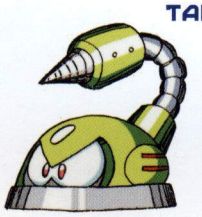
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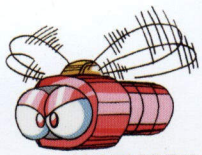
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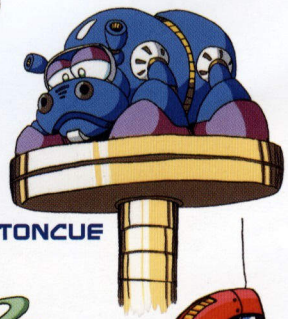
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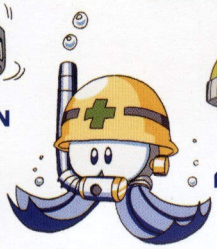
UP'N'DOWN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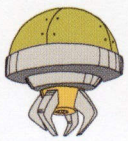
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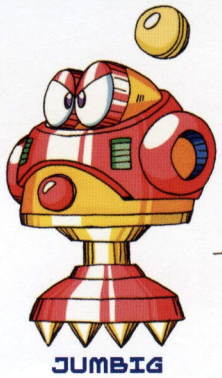
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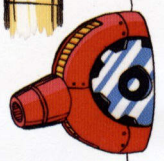
WHOPPER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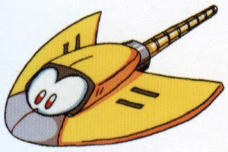
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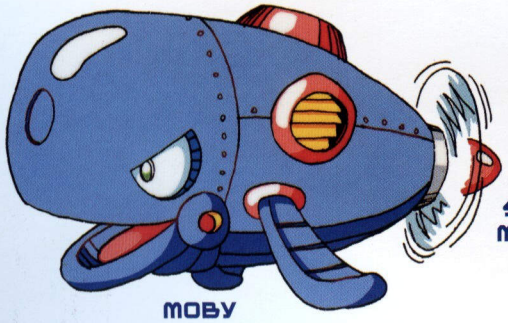
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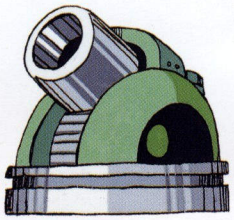
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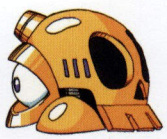
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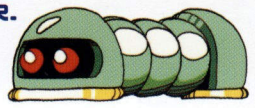
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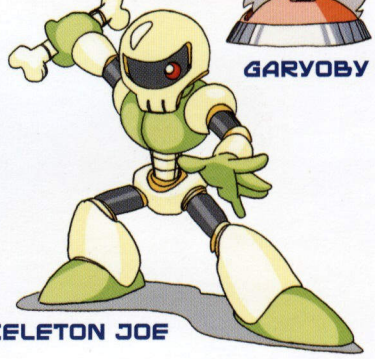
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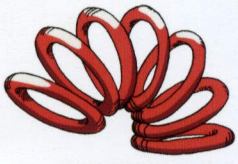

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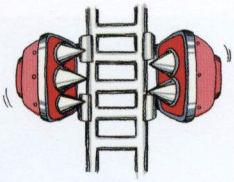

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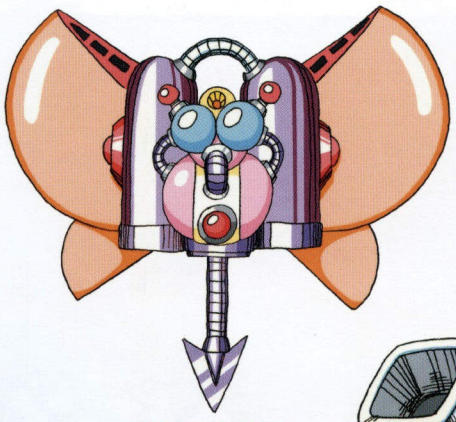

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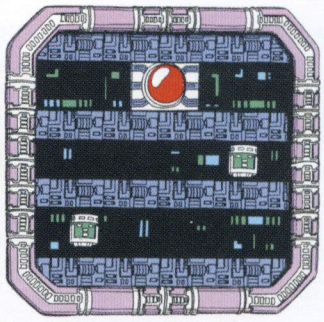

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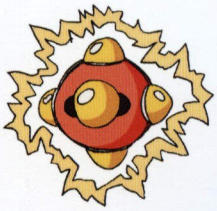

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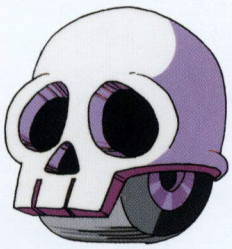

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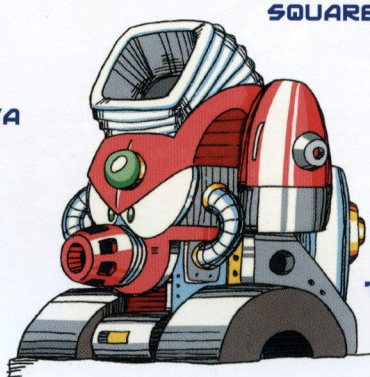

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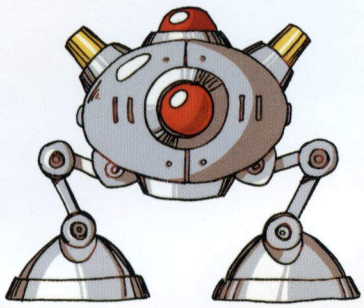

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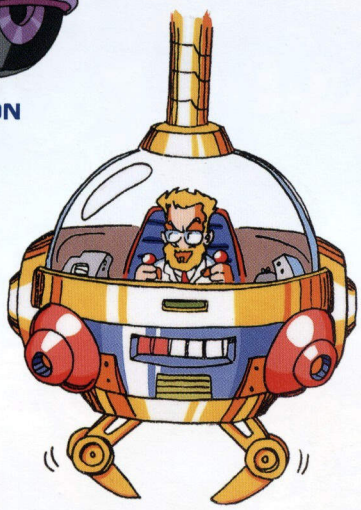
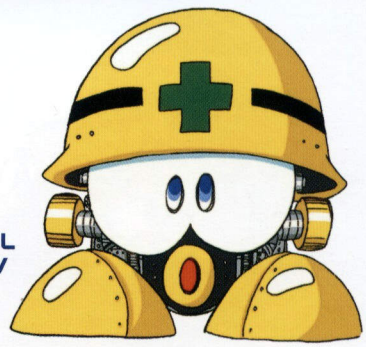


COSSACK CATCHER



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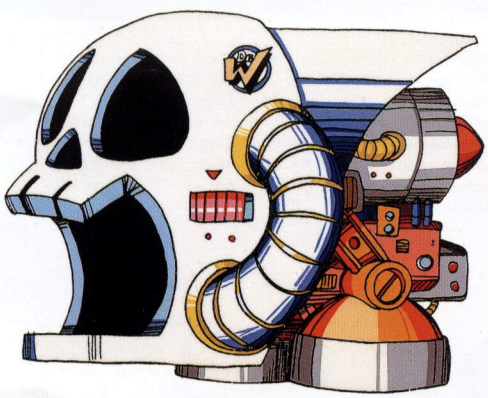
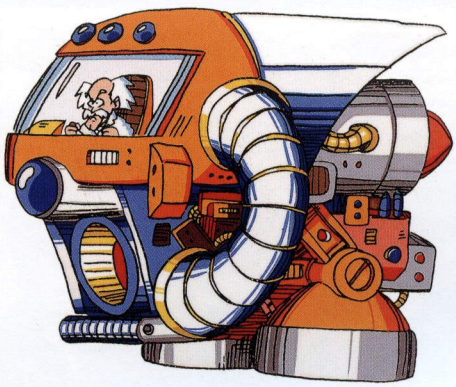
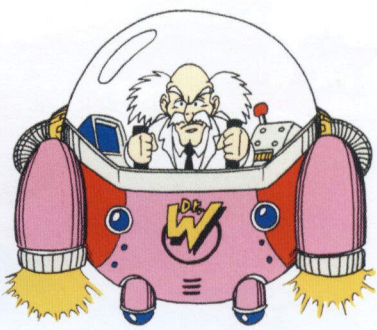


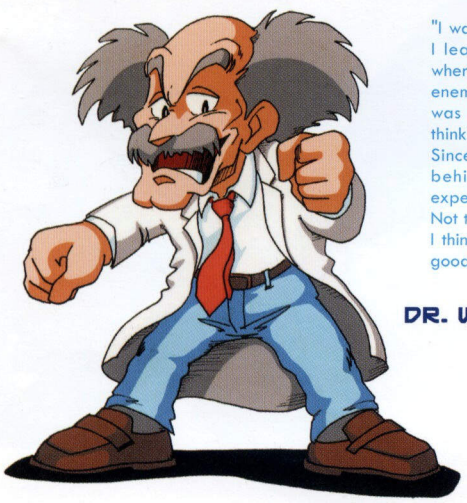
WILY MACHINE #4 (FORM 1)



WILY MACHINE #4 (FORM 2)



WILY CAPSULE



"I was the new guy who came in for '4'. I learned a lot under Inafune's wing, where I got to work on some of the minor enemy characters. The Shield Attacker was something that I came up with by thinking from a gameplay perspective. Since you can only land attacks from behind, it kind of forces people to experiment with the new sliding feature. Not to toot my own horn or anything, but I think the Shield Attacker was a pretty good idea. (laughs)" (Kaji)

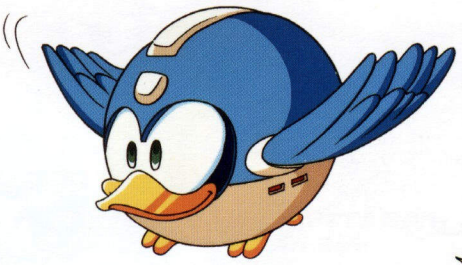
DR. WILY

ROCKMAN 5 ブルースの罠!?

Mega Man 5
NES 12/04/1992
VCW 05/31/2011
PSS 08/10/2011
VC3 11/14/2012
Total number of boss character submissions: 130,000

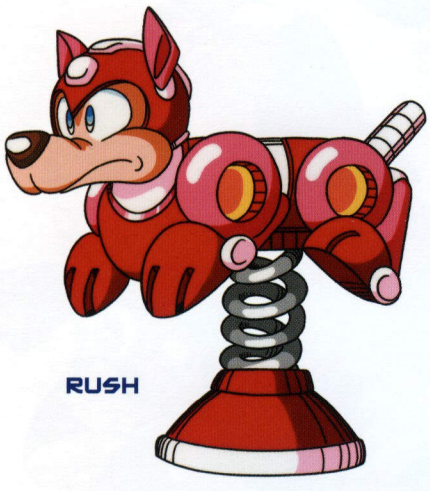
Two months had passed since the last battle, and Mega Man was enjoying his well-deserved break from fighting. Then one day, Proto Man showed up with a whole army of mysterious robots behind him and began laying siege to the city. To make matters worse, Proto Man also kidnapped Dr. Light. Why would he do this!? Amidst many unanswered questions, the battle between Proto Man and Mega Man begins!

"Once again, we had to welcome a new team leader. This meant that I had to (once again) explain the basic concept of Mega Man itself. I had to explain the rules of making an action game, and I used the phrase 'You can't do that!' quite often. Making an unreasonable game, for instance, would be an affront to the players. I had many such conversations during the development of this game, and I think it may have a lower level of difficulty as a result." (Inafune)



BEAT

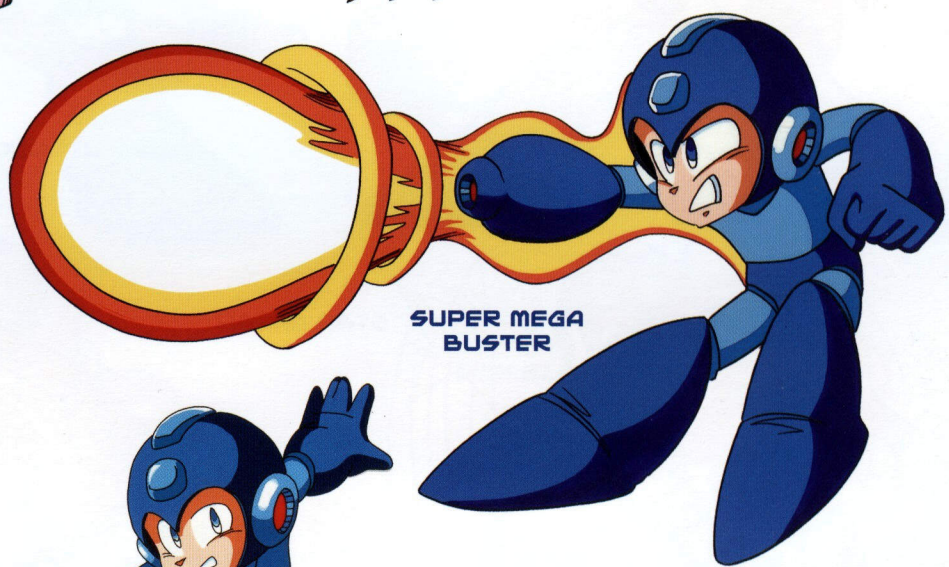
"It's a bird... that's a helmet. (laughs) I didn't have a very hard time with the design. I just tried to imagine what a cute bird would look like, and this is what I got. I hadn't had much experience drawing birds, but I got it approved on my first shot." (Inafune)



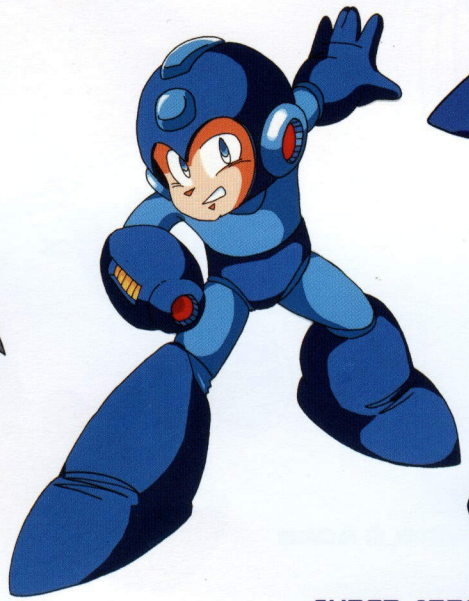
RUSH

"I knew we had to come up with something new, so we powered up the Charge Shot. It felt like everything had already been 'done' in '4', so all we really had left to do was introduce powered up versions of everything in '5' and '6'." (Inafune)

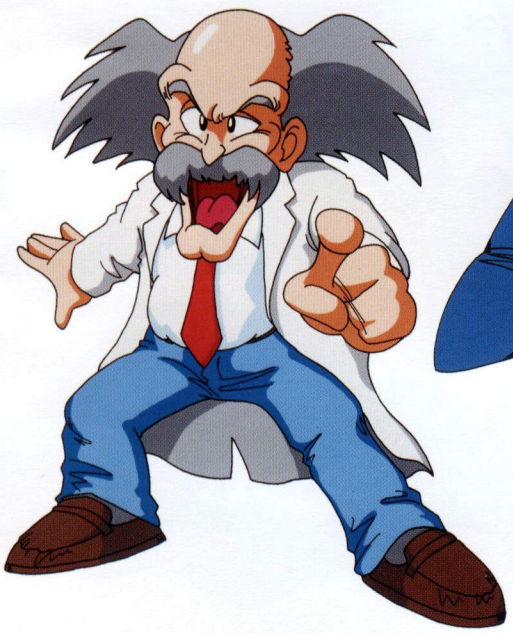
"We didn't just make the Charge Shot bigger in '5', but also added some different colors where we could." (Kaji)

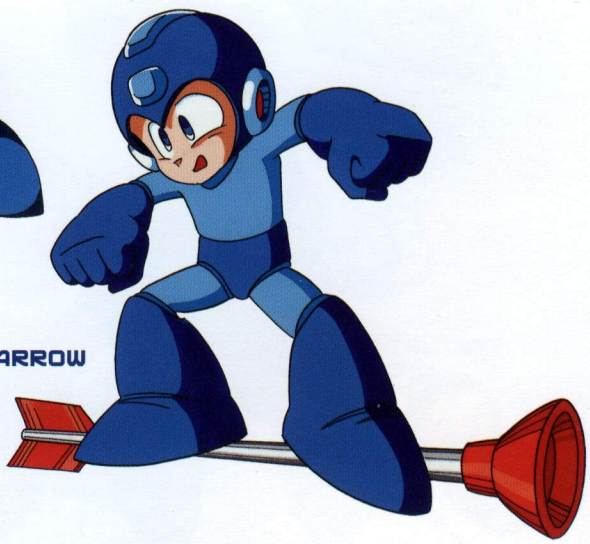


SUPER MEGA BUSTER

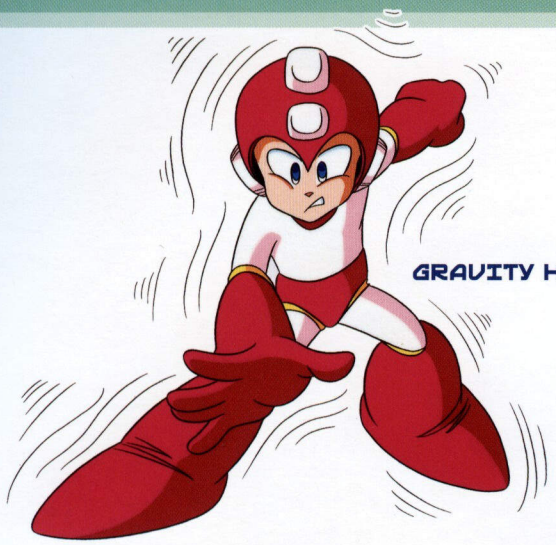


DR. WILY

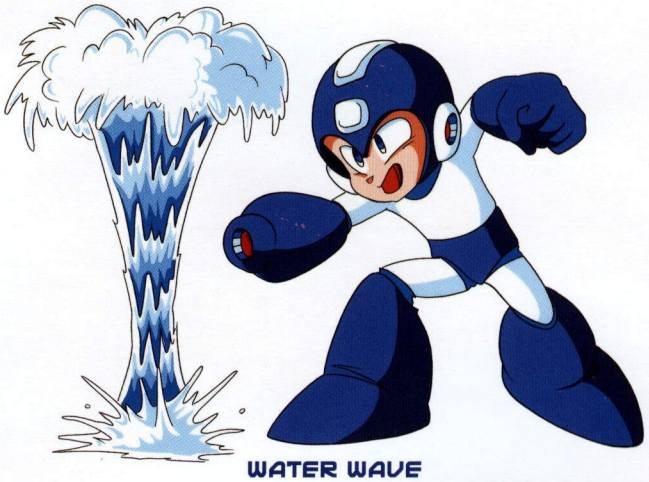




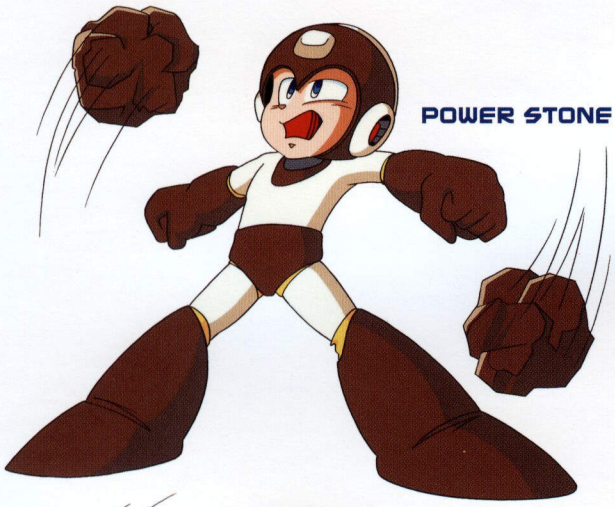
SUPER ARROW



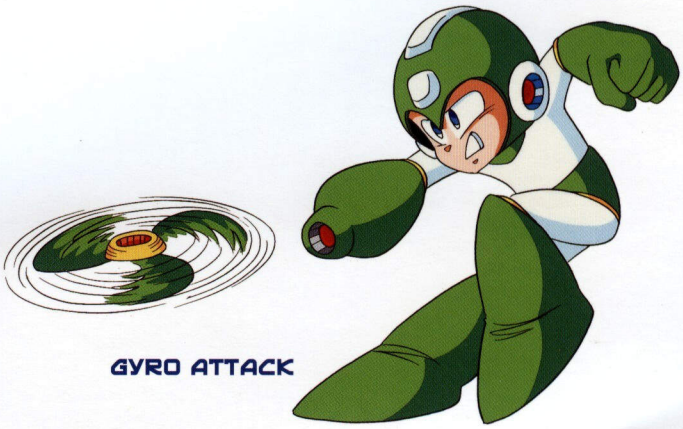
GRAVITY HOLD



WATER WAVE



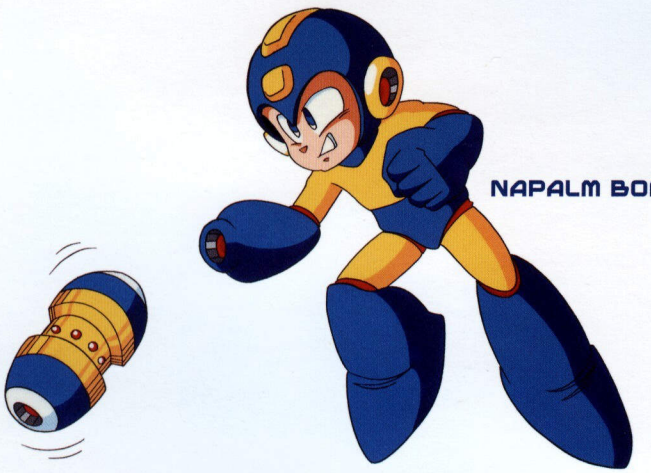
POWER STONE



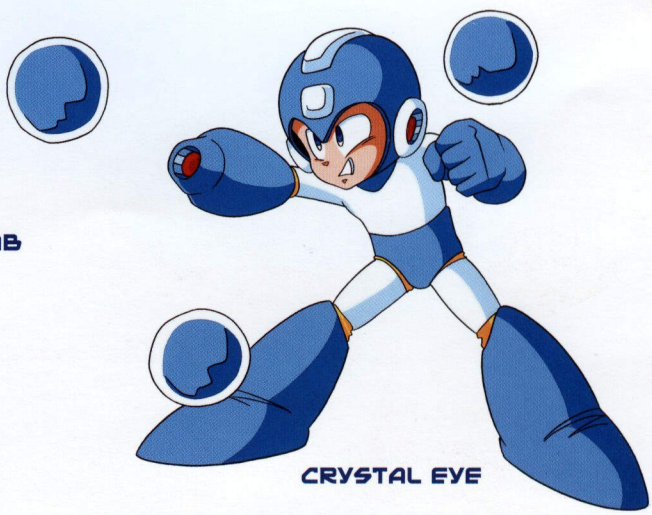
GYRO ATTACK

STAR CRASH

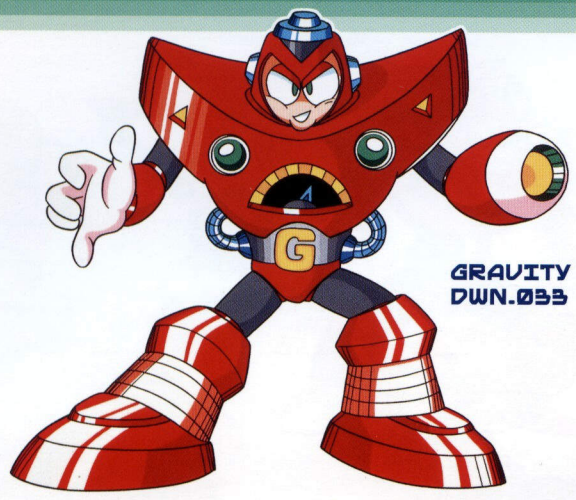
CHARGE KICK



NAPALM BOMB



CRYSTAL EYE



GRAVITY MAN
DWN.033

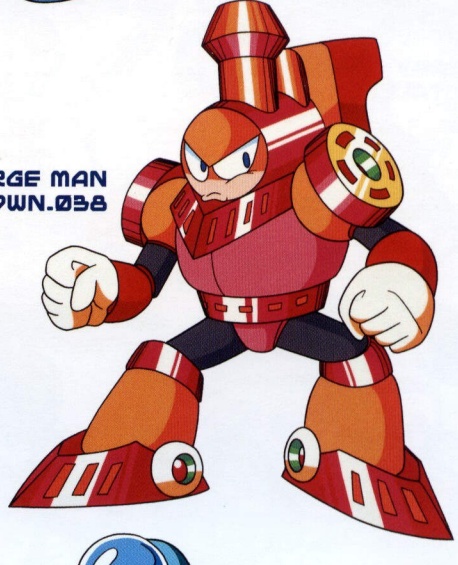
WAVE MAN
DWN.034

"'5' was taking awhile to come together as a game, and I was called on in the middle of it all to help out in any way that I could. I did some of the dot work for Stone Man." (Kaji)

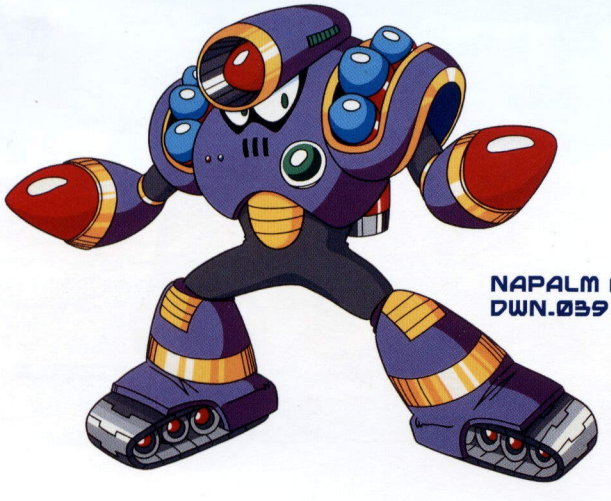
STONE MAN
DWN.035

GYRO MAN
DWN.036

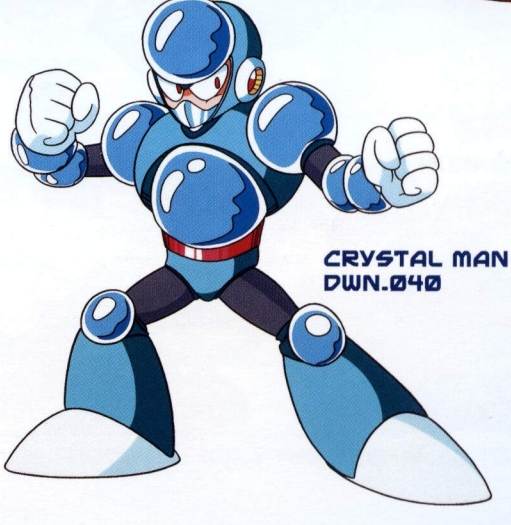
STAR MAN
DWN.037



CHARGE MAN
DWN.038

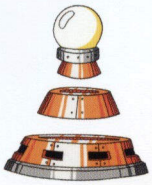


NAPALM MAN
DWN.039

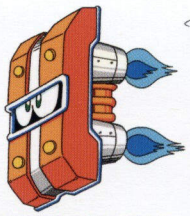


CRYSTAL MAN
DWN.040

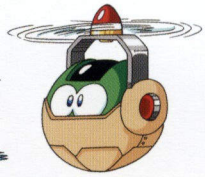
SUZY G
GRAVITON
NOBITA
PUKAPELLY
POWER MUSCLER
TECKYUN
B BITTER
IRUCAN
GIREE
OCTOPER OA
RIDER JOE
HIRARIAN 427
V
DAIDINE
TABAN
LYRIC
TONDEALL
TWIN CANNON
BABY METALL
METALL MOMMY
MOUSUBEIL
COCCO & COROCORO
TATEPAKKAN
BOUNDER
KOUKER Q
ROCK THROWN
SPACE METALL
REMBAKUN
BOMB THROWN
APACHE JOE
METALL CANNON
TOSS MACHINE
JET BOMB
DACHONE
METALL K-1000
YUDON
SUMATRAN
MIZZILE



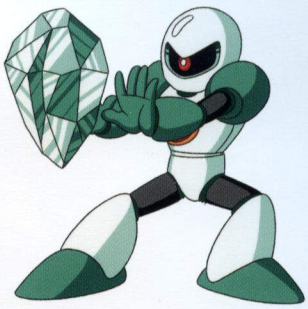
SUBEIL



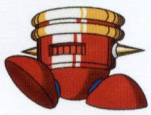
NEW SHIELD ATTACKER



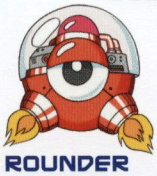
BOMBIER



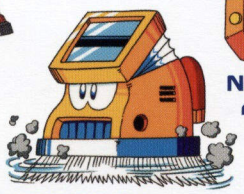
CRYSTAL JOE



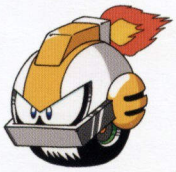
PUKAPUCKER



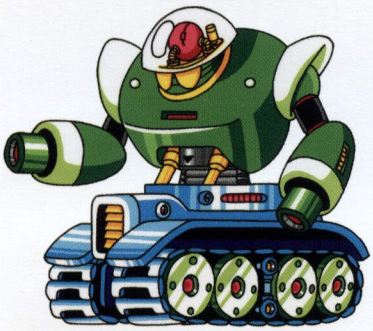
ROUNDER



FOOJEEN

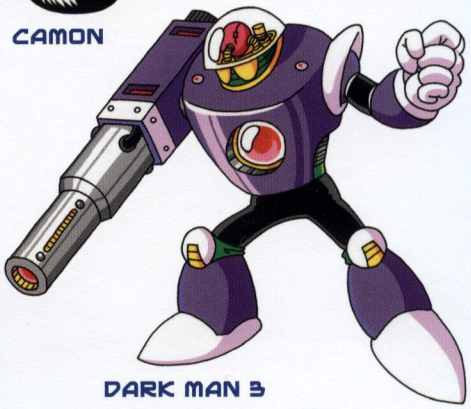


CAMON

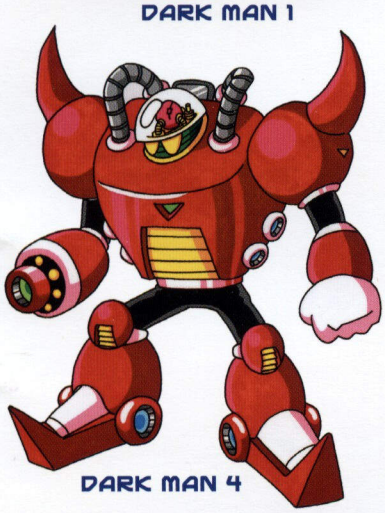


DARK MAN 1

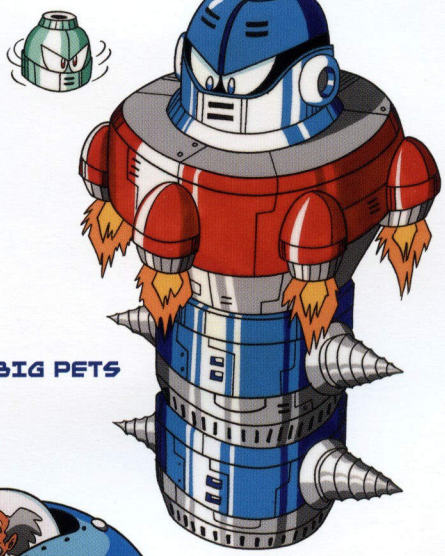
DARK MAN 2



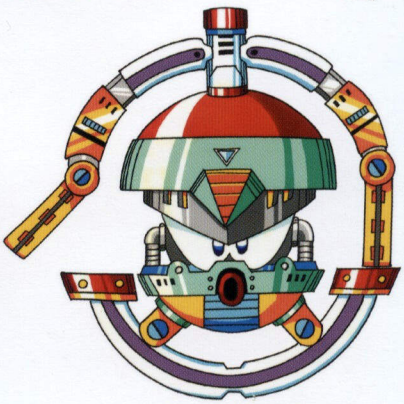
DARK MAN 3



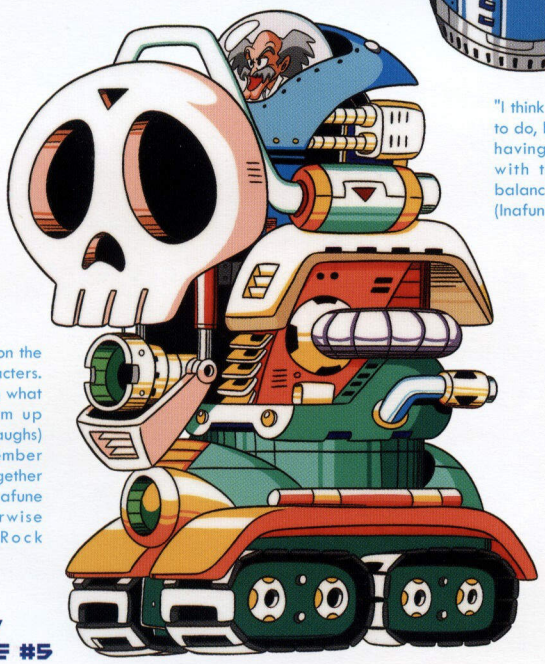
DARK MAN 4



BIG PETS



CIRCRING 09

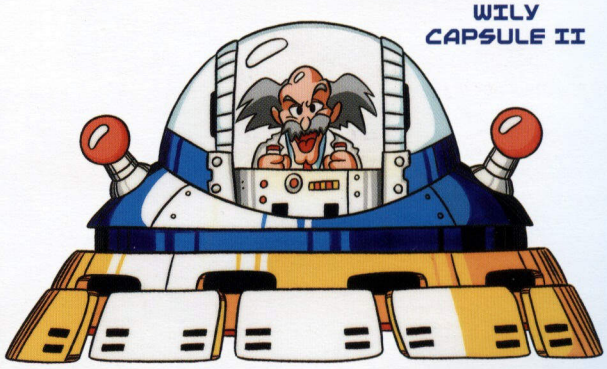


"I think '5' was pretty fun to do, but I do remember having a lot of trouble with the designs, the balance, and the colors." (Inafune)

"They let me work on the minor enemy characters. With the NES being what it was, lining them up was pretty hard. (laughs) In the end, I remember that '5' was put together by the staff that Inafune assembled, otherwise known as the Rock Family." (Kaji)

WILY MACHINE #5

WILY CAPSULE II



WILY PRESS

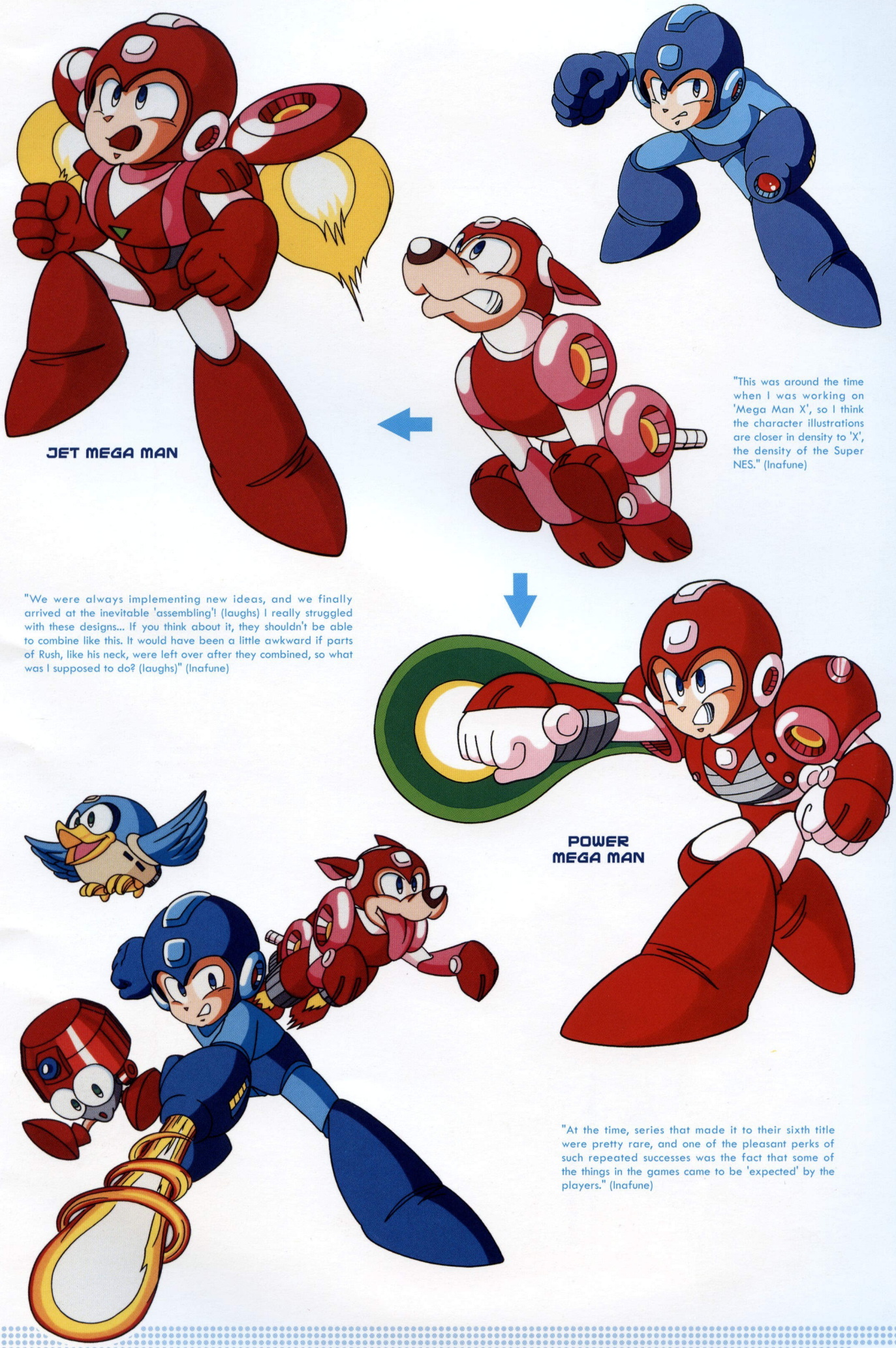
ROCKMAN 6
史上最大の戦い!!

Mega Man 6
NES 11/05/1993
Total number of boss character submissions: 200,000

The year is 20XX. The "Global Robot Alliance" was formed to oppose Dr. Wily's ambitions for world domination. One year later, the very first tournament was held to determine the greatest peace-defending robot. But the event was interrupted when Mr. X, who had been a strong supporter of the Alliance, stole the robots and moved forward with his own plans to take over the world. Will Mega Man be able to stop Mr. X before it's too late!?

MR. X

"You know who this is, right? Yeah, I didn't do any of the design." (Inafune)



"This was around the time when I was working on 'Mega Man X', so I think the character illustrations are closer in density to 'X', the density of the Super NES." (Inafune)

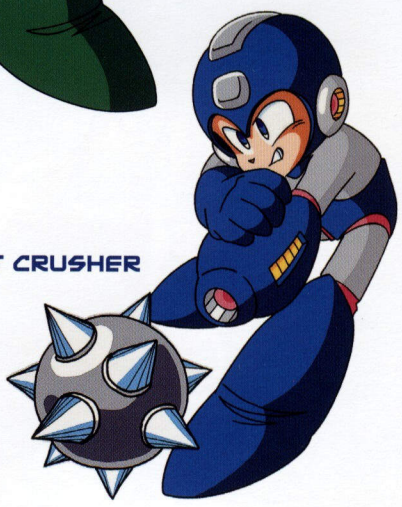
"We were always implementing new ideas, and we finally arrived at the inevitable 'assembling'! (laughs) I really struggled with these designs... If you think about it, they shouldn't be able to combine like this. It would have been a little awkward if parts of Rush, like his neck, were left over after they combined, so what was I supposed to do? (laughs)" (Inafune)

"At the time, series that made it to their sixth title were pretty rare, and one of the pleasant perks of such repeated successes was the fact that some of the things in the games came to be 'expected' by the players." (Inafune)

BLIZZARD ATTACK

CENTAUR FLASH

FLAME BLAST

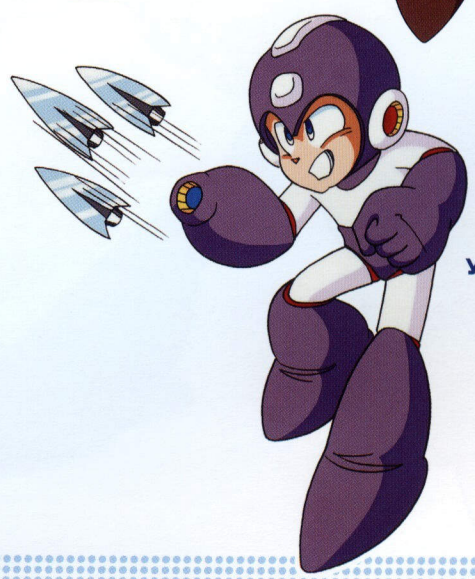


KNIGHT CRUSHER

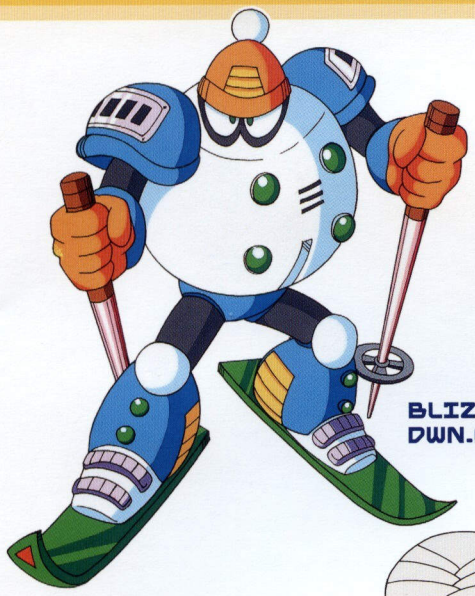
PLANT BARRIER

SILVER TOMAHAWK

WIND STORM

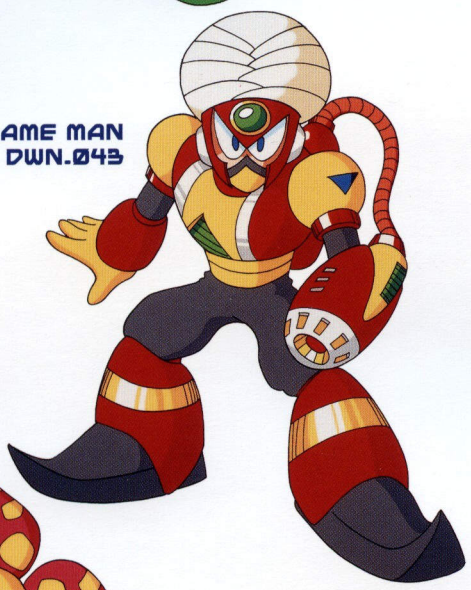


YAMATO SPEAR

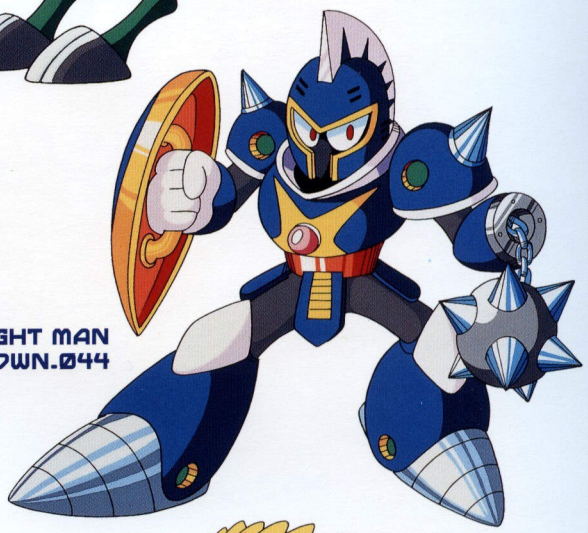


BLIZZARD MAN
DWN.041

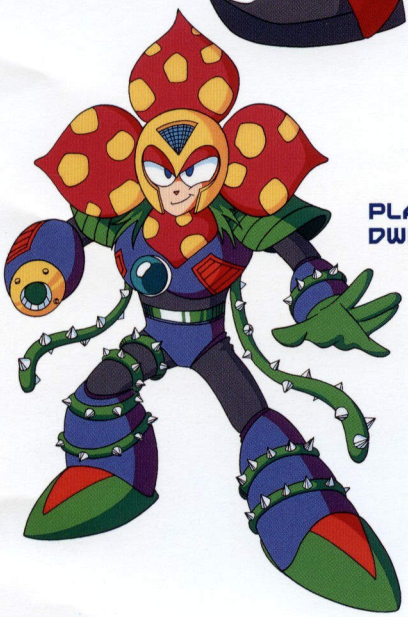
CENTAUR MAN
DWN.042



FLAME MAN
DWN.043



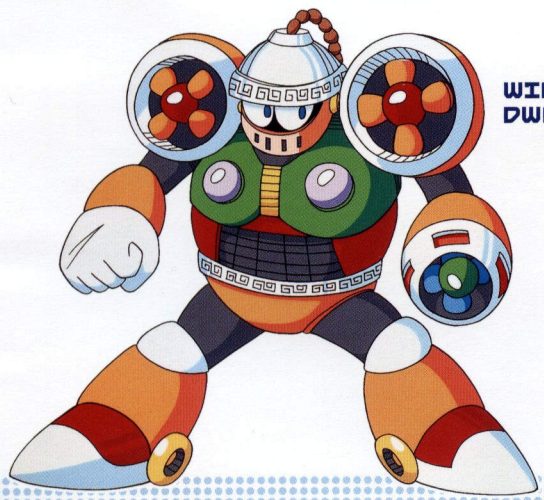
KNIGHT MAN
DWN.044



PLANT MAN
DWN.045

"We tried taking boss character submissions from overseas for '6', and the overall sense of design was so different from ours that it was pretty interesting in and of itself. I admit, I was consciously not thinking about the NES's capabilities while doing my illustrations. Sometimes, I'd stop to think about just how we were going to express a certain character in dot graphics, but I would always dismiss that train of thought, saying, 'We'll figure something out.' (laughs)" (Inafune)

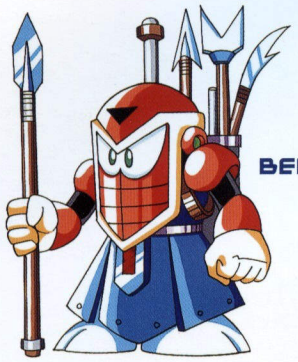
TOMAHAWK MAN
DWN.046



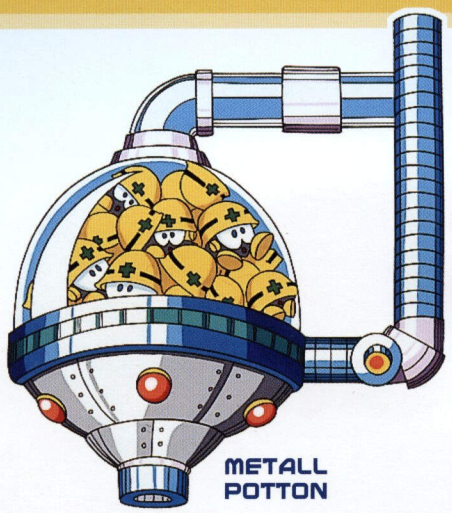
WIND MAN
DWN.047

YAMATO MAN
DWN.048

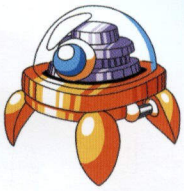
AU-AU
PROPELLER EYE
SQUIDON
PELICANU
CURLINGER
COUNT BOMB
CANNON JOE
CHOKER OH
SUBMARINE FLIER
TECK
FIRE TELLY
SHIELD ATTACKER GTR
SRU-21/P
FIRE BOY
BRAIN BREAK
WALL BLASTER II
POOKER
TWIN ROADER
TATEBO
HELI BUTON
CYBER GABYOALL
BROWN
MOLIER
SKULL WALKER
JET BUTON
GABGYO
TADAHOU
COLTON
HOTCHKISS'N
GORILLA TANK
BATABATTAN
KATONBYON
POWER SLAM
PANDEETA
SPRING FACE BOMB
CANNOPELLER
SHIGARAKY



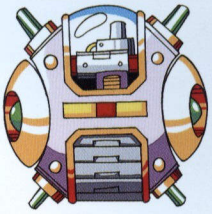
BEN K



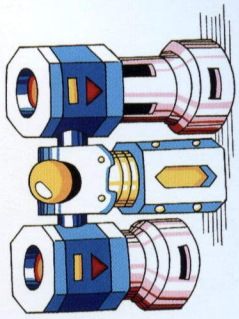
METALL POTTON



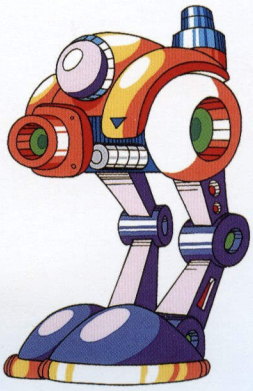
SW-525



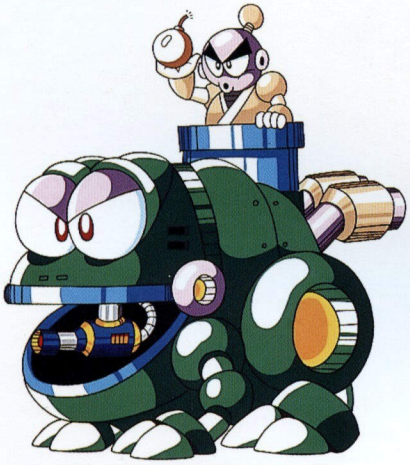
ROUNDER II



POWER PISTON

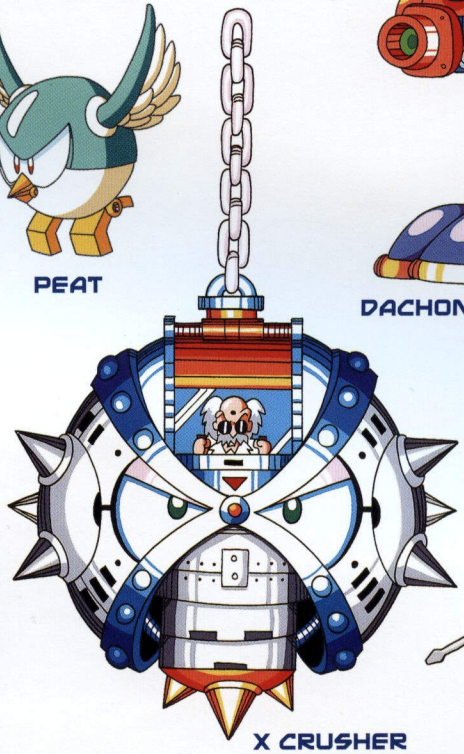


DACHONE LTD. ED.



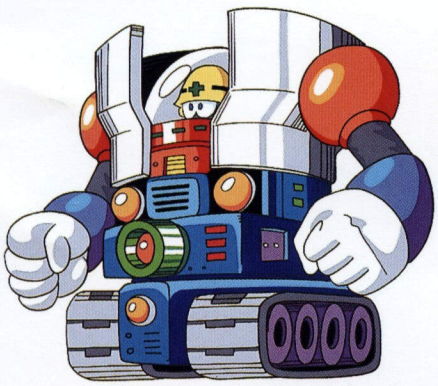
GAMARN & GAMADAYU

PEAT

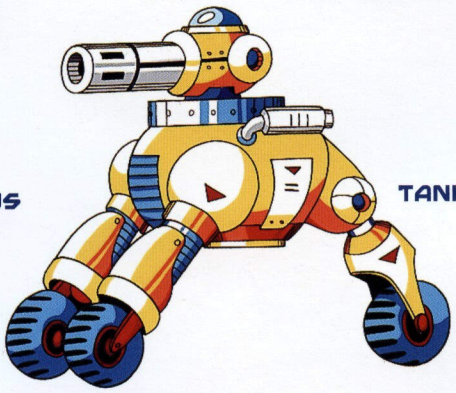


X CRUSHER

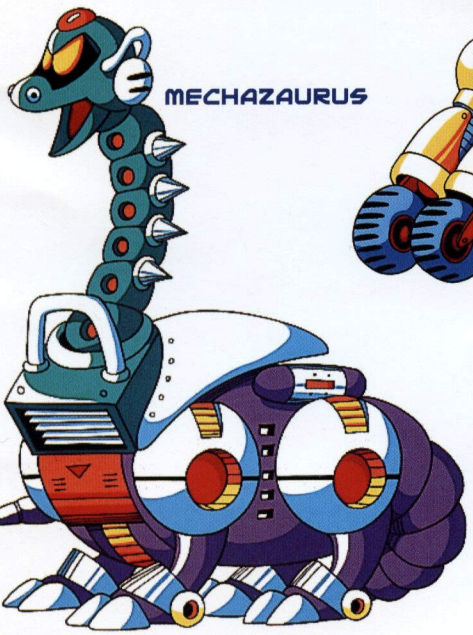
DR. WILY



METONGER Z

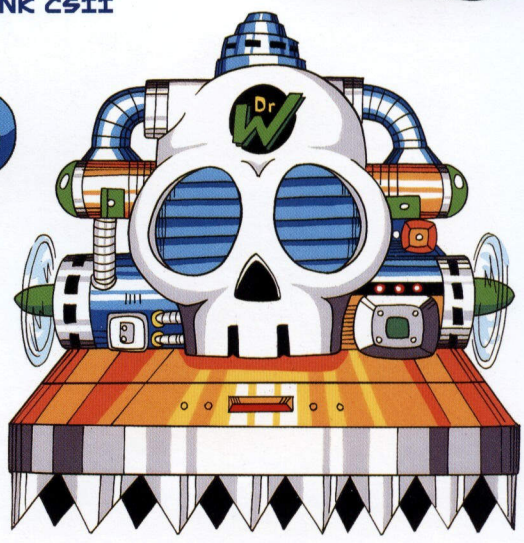


TANK CSII



MECHAZAURUS

"For having hit a lot of roadblocks, I feel like we got a lot done for '6.' The theme for our designs was 'The world is our stage,' and I really enjoyed bringing what I felt was the unique flavor of different countries into the game." (Inafune)



WILY MACHINE #6

"Moving into the Super NES meant that everything was going to be different, including the way we color things. I always had lots to do besides drawing characters, but I made sure to set aside plenty of time to focus on the character drawings for '7'. This was the last package illustration I did, and in some ways it turned out like a compilation piece." (Inafune)

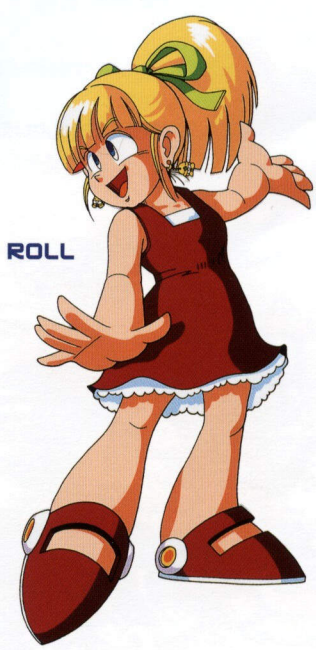
Mega Man 7
SNES 03/24/1995
Total number of boss character submissions: 220,000

Thanks to Mega Man's efforts, Dr. Wily had finally been arrested, and peace was restored to the world once again. It was only a few months later, however, that an army of Dr. Wily's combat robots stormed the prison where he was being held and proceeded to conquer the surrounding area. Mega Man rushes to the city to find the fugitive Dr. Wily, but...

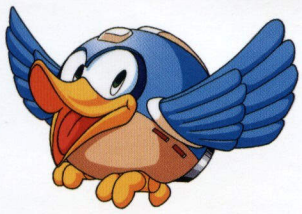
ROCKMAN 7 宿命の対決！

"Due to the bad timing of certain things coming together at the time, we basically only had three months to make '7'. Fortunately, the members we had working on '7' were highly motivated, and I remember having a lot of fun." (Inafune)

"We were seriously pressed for time, but it was like a 'Rock Family' reunion! We even had people from the '2' team come back, and despite the lack of time, they managed to be quite picky about the littlest details. (laughs)" (Kaji)



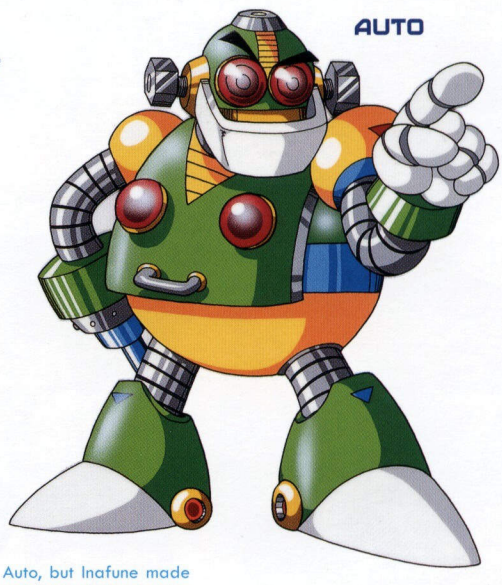
MEGA MAN



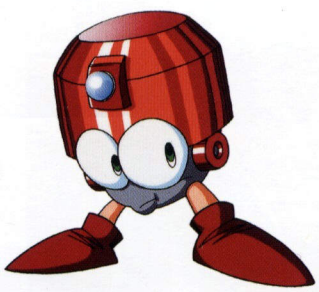
BEAT

DR. LIGHT

AUTO

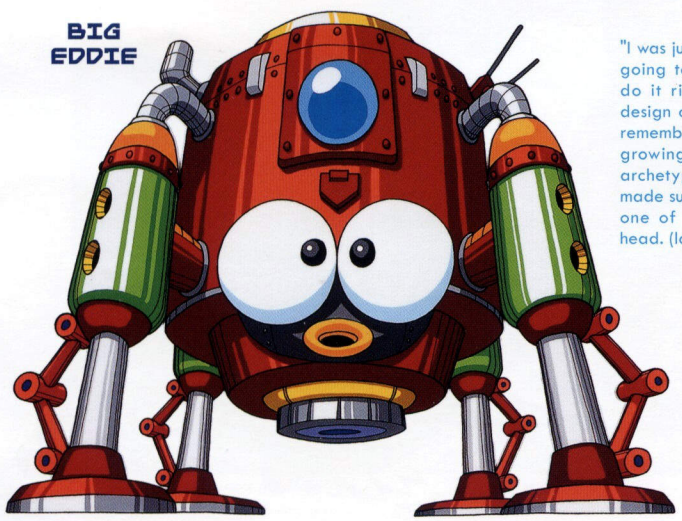


EDDIE

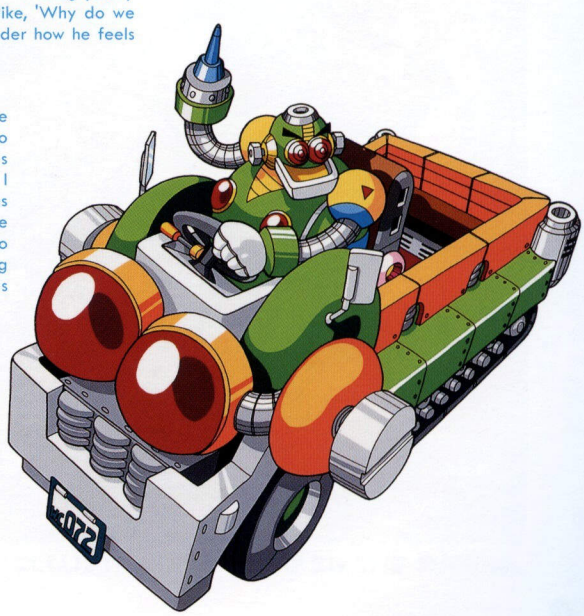


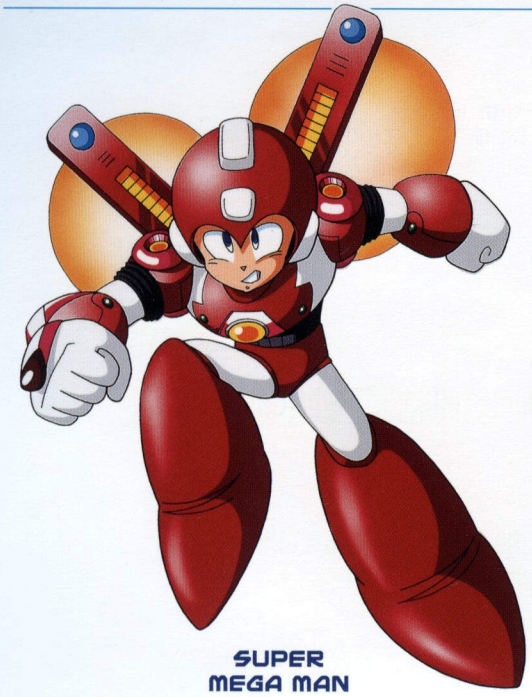
"We had a rough design done for Auto, but Inafune made alterations from the ground up. I recall him being pretty upset about this character, saying things like, 'Why do we even need a guy like this, anyway?' I wonder how he feels about Auto now? (laughs)" (Kaji)

BIG EDDIE

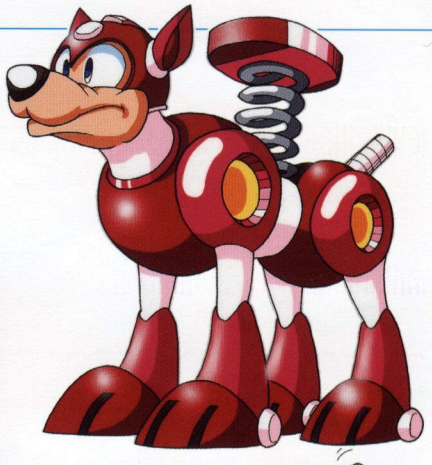


"I was just saying that if we're going to do it, we ought to do it right. I based Auto's design on the classic robots I remember seeing while I was growing up... you know, the archetypical 'tin man'. I also made sure that he was missing one of the screws from his head. (laughs)" (Inafune)



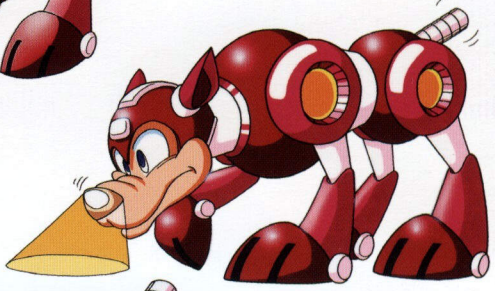


SUPER MEGA MAN

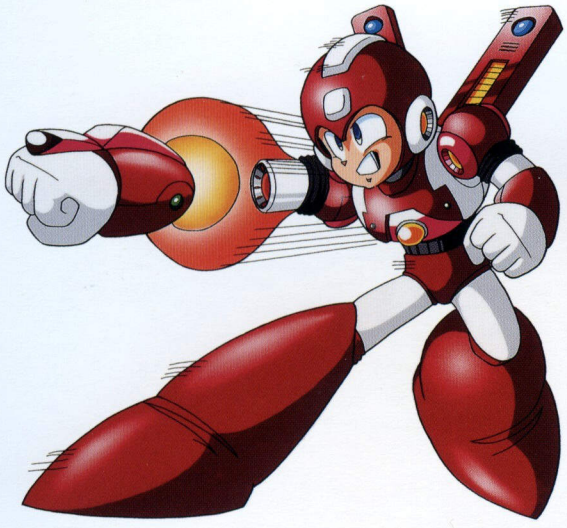


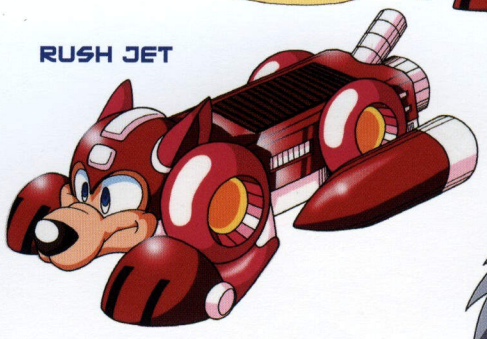
RUSH COIL

RUSH



RUSH SEARCH





RUSH JET

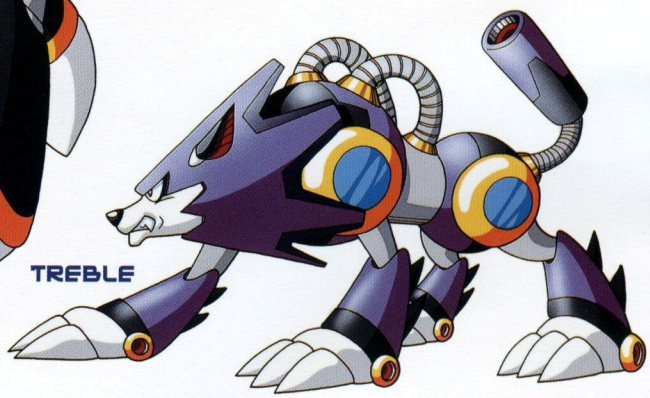
"From the moment we came up with the concepts for Bass and Treble, I knew they were going to be interesting characters. I asked Kaji to do the designs, and I think he did a great job!" (Inafune)

"For Bass, I was also asked to do the dot work. When it came to animating his motions, however, I kept getting confused about his head and how it was supposed to work visually... even though I was the one who designed him. (laughs)" (Kaji)

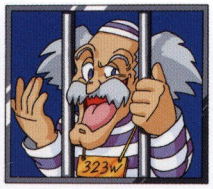
DR. WILY

PROTO MAN

BASS



TREBLE



WILY DURING THE BOSS DESIGN CONTEST APPLICATIONS

CONCEPT ART

"How nostalgic! I drew the scene below, and I still remember it so well. I also did the cel of Dr. Wily in the top right. I remember I had to redo it because I forgot that I was drawing it from the back, and the numbers on his plate turned out backwards the first time! (laughs)" (Hideki)

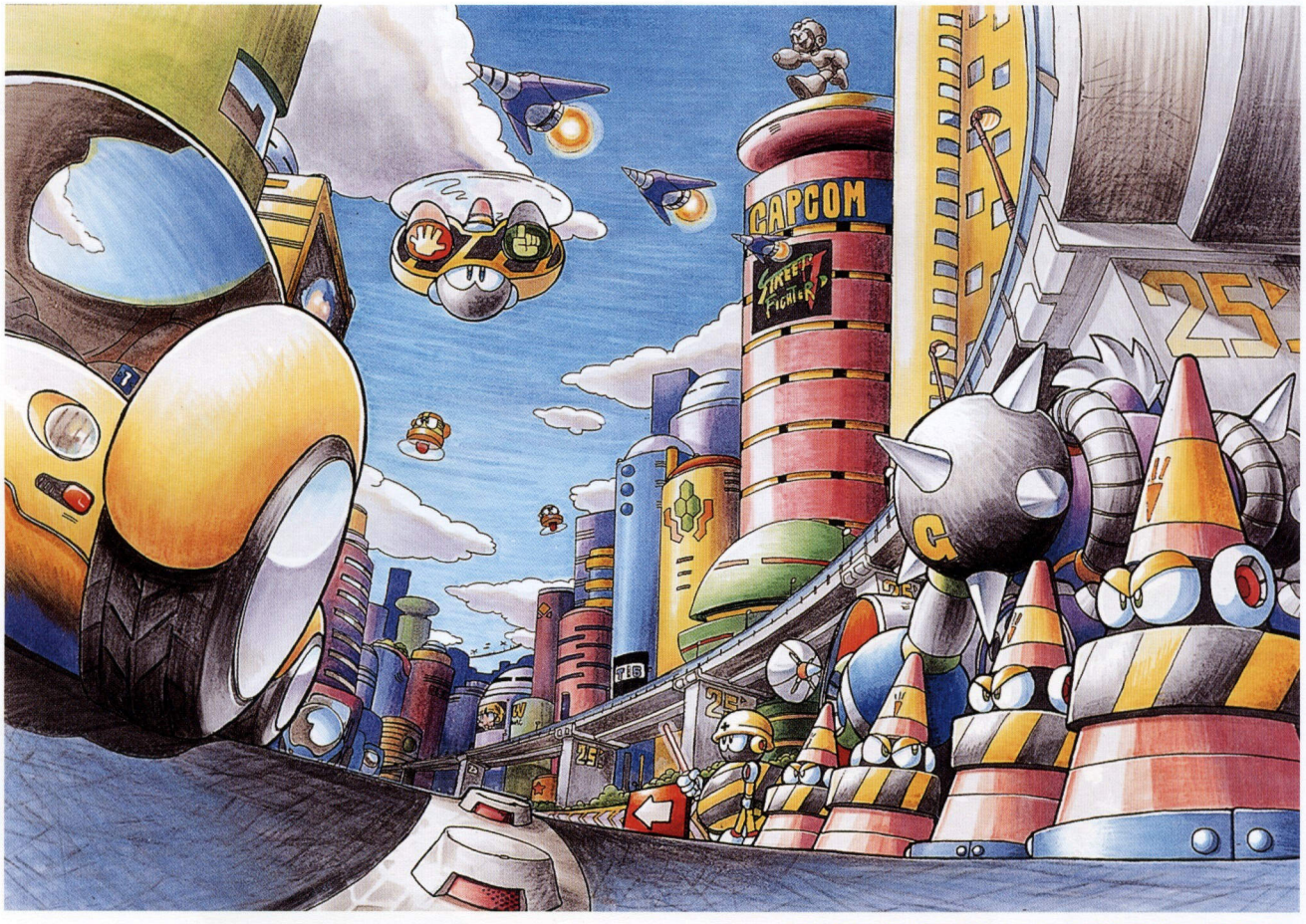
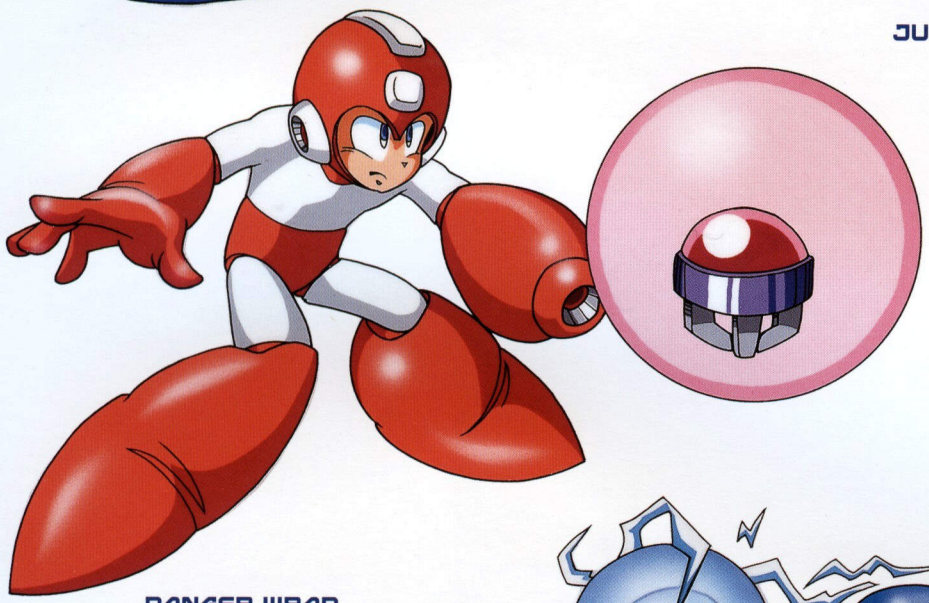


ILLUSTRATION USED IN THE MANUAL

FREEZE CRACKER

JUNK SHIELD



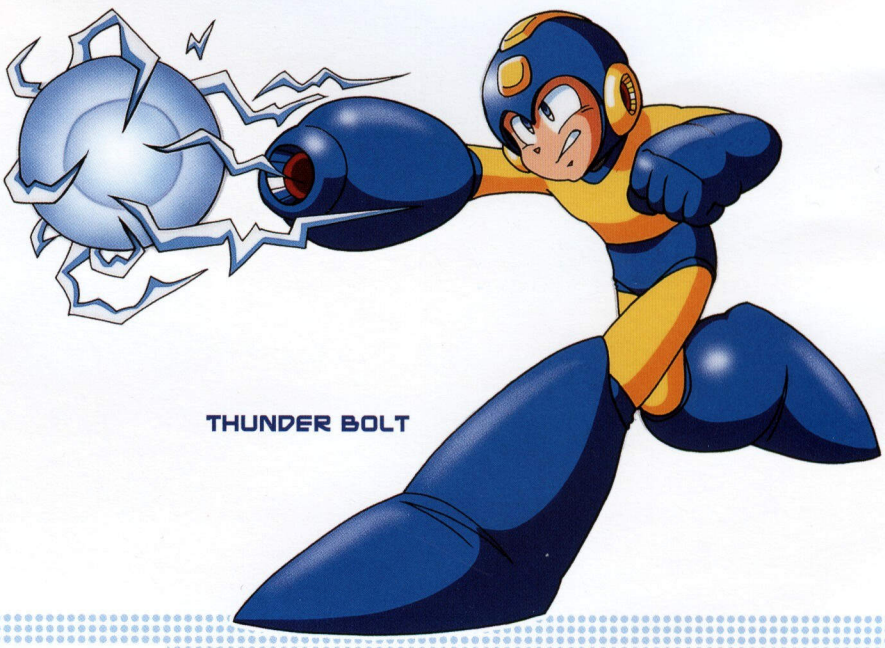
DANGER WRAP

"The counter-weakness weapons were created, in part, to increase the reactions of the special weapons. One of the major concepts for '7' was to 'create lots of places where the player can have fun with the special weapons'." (Tsuda)

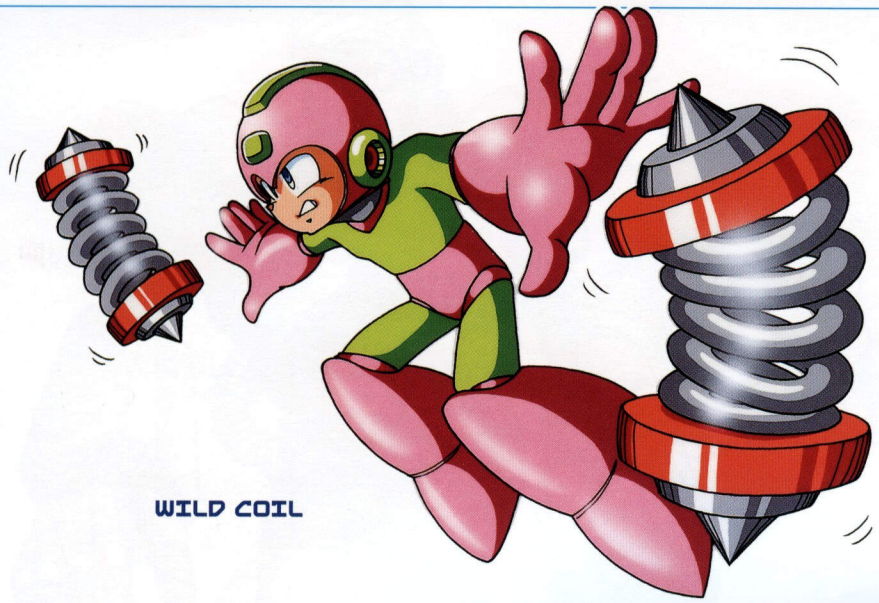
"It was a lot of fun... but also quite rigorous." (Kaji)

"The team leader and about 15 programmers were basically sealed in a tiny room. When the air quality assessment guy came around, he was like, 'Whoa!' (laughs)" (Inafune)

"Yeah, and the people from the character division would swap out constantly, bringing in fresh data as it became available... which would then be handed off to whoever was closest to finishing whatever they were working on at the time. The atmosphere was pretty much at its climax from the very beginning, and we just sprinted all the way to beta." (Tsuda)



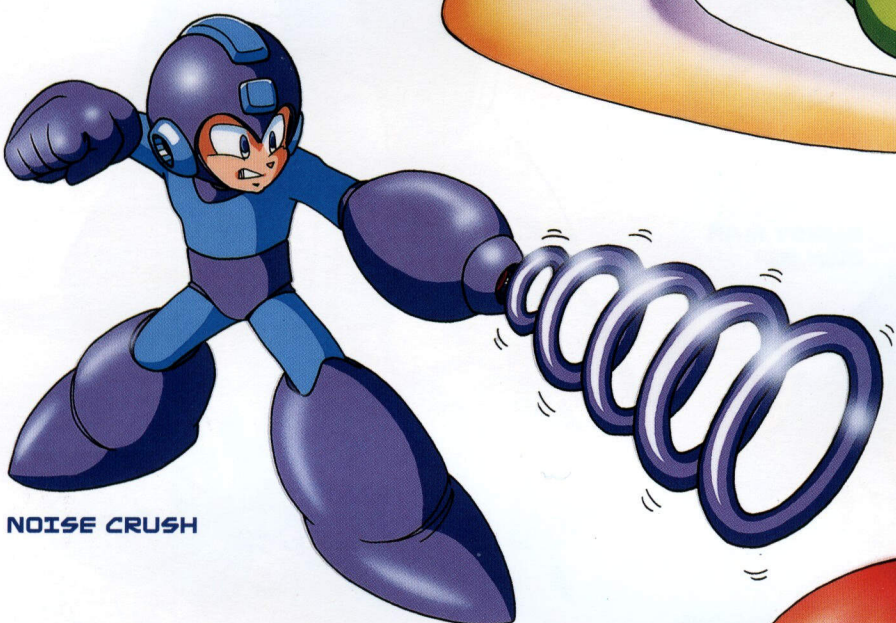
THUNDER BOLT



WILD COIL

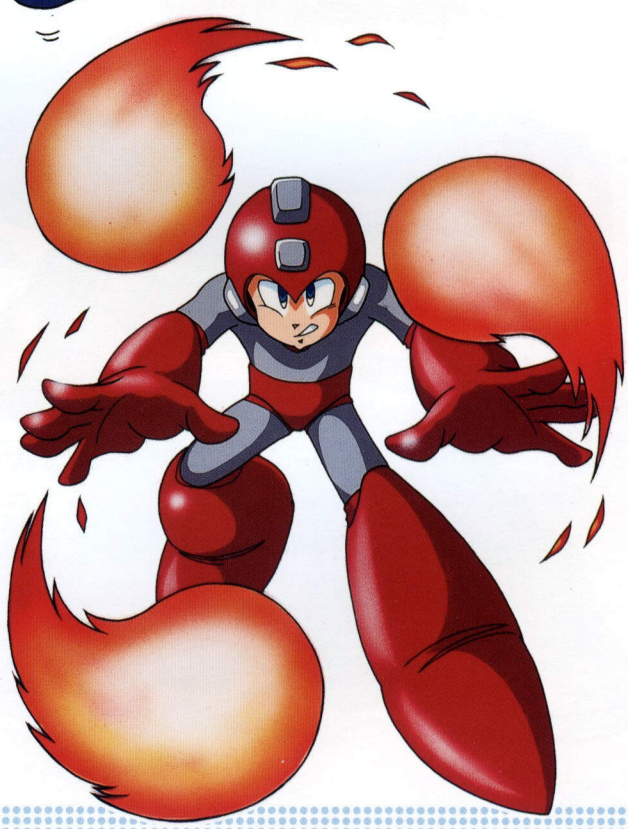
"It all started with Inafune sneaking around to the character division lead and myself, whispering his idea about a 'hidden boss fight mode' into our ears. Then, just a week before going to beta, it turned into 'Let's do it!!' (laughs) We were able to work out a deal with the programmers that it would only be Mega Man and Bass, and they were able to hammer it out in just two days. We were told that the whole thing would be scrapped if it contained a single bug, so I'm very happy that we were able to make it work." (Tsuda)

SLASH CLAW



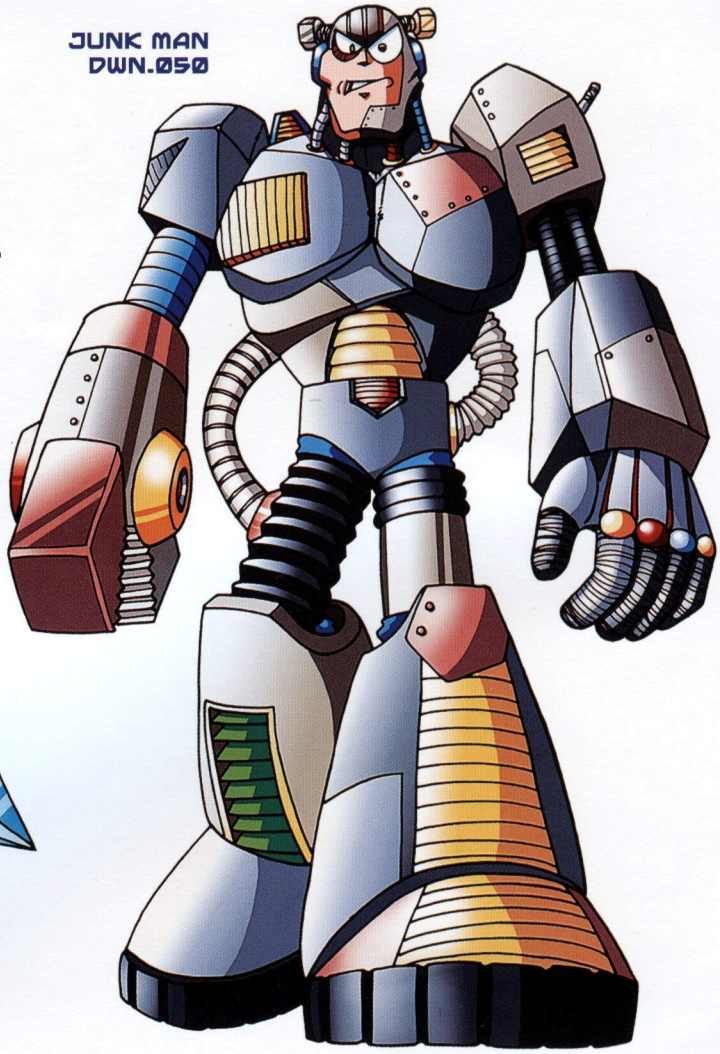
NOISE CRUSH

"The beta for the overseas version happened at the same time. I was still pretty young at the time, and although we had to pull a lot of all-nighters, it didn't really feel like hard work. I remember it being quite fun, like a sports team spirit camp or something. Still, there are so many things about this title that I have regrets about, and even at the time we all found ourselves wishing for another month or so to work on it. Of course, I don't know if I would have survived another month of that lifestyle... but it would have totally been worth it. (laughs)" (Tsuda)



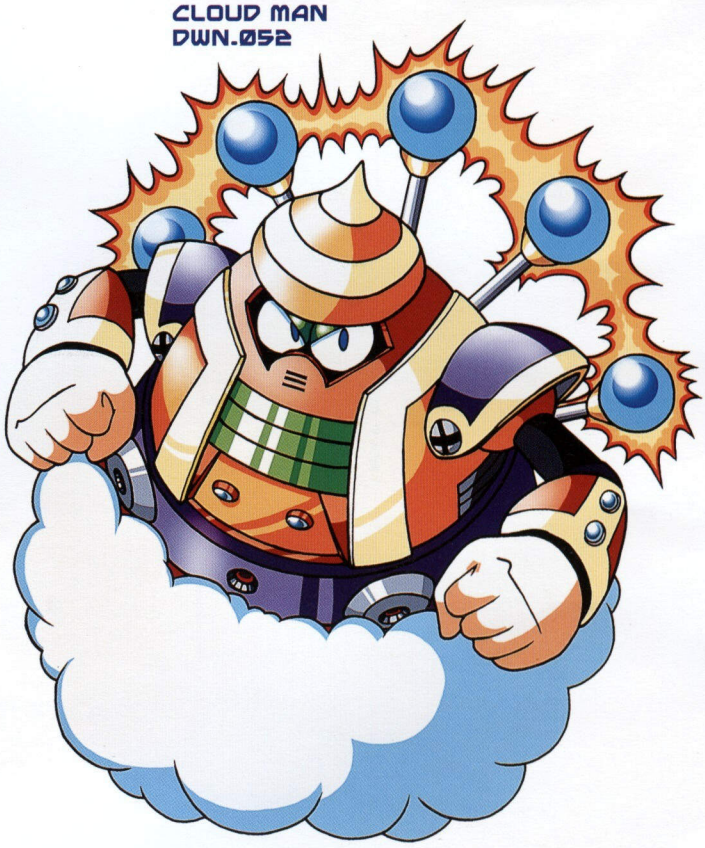
SCORCH WHEEL

FREEZE MAN
DWN.049



JUNK MAN
DWN.050

BURST MAN
DWN.051

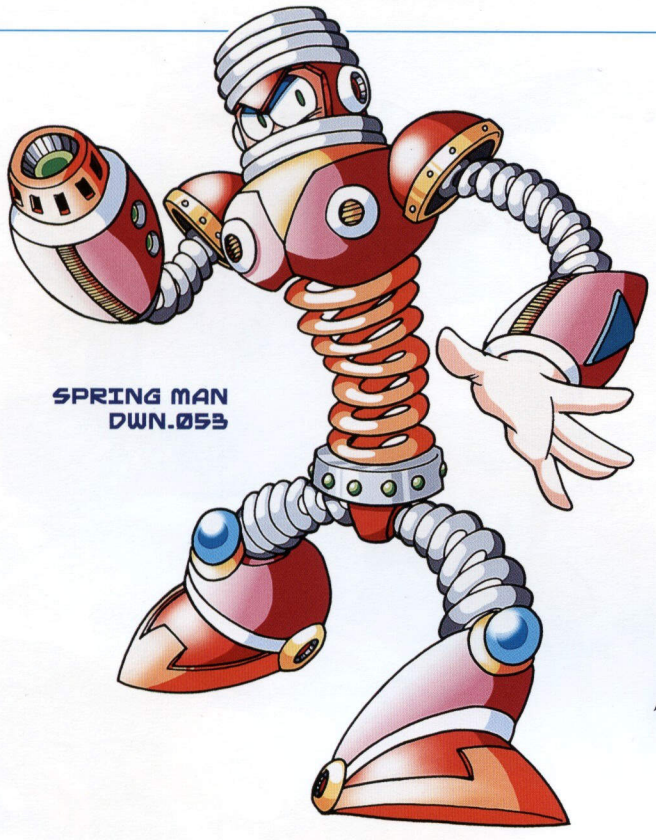


CLOUD MAN
DWN.052

"I did the work on Cloud Man and Slash Man." (Kaji)

"I was called in to help, and I did the images for the boss portraits on the stage select screen." (Yoshikawa)

"It could have been because we were so short on time, but I feel like we called in a lot of people for '7'. We had someone who was working on a Disney game do the dot work for Shade Man, and I think that's why his movement is so visually stunning compared to the ones we did. (laughs)" (Kaji)



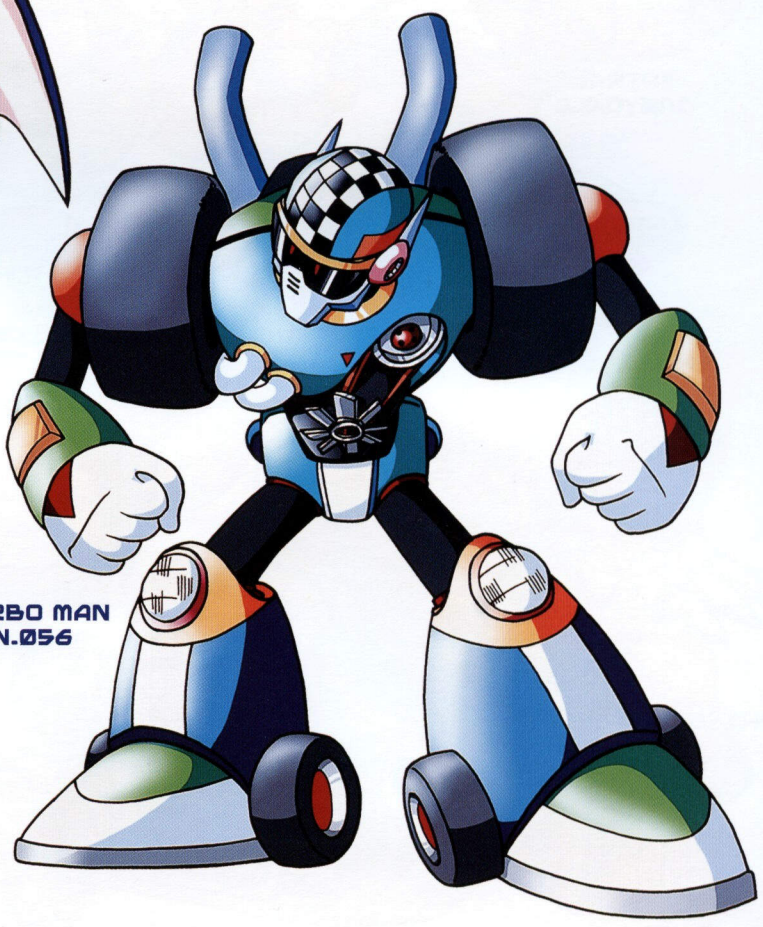
SPRING MAN
DWN.053

SLASH MAN
DWN.054

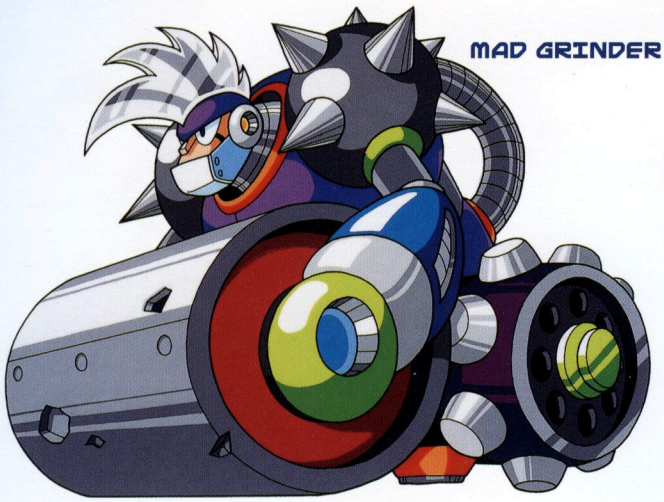
"I put more energy into the illustrations for '7' than I did for any of the other games. I consciously deviated from the usual Mega Man format in a few ways. I used a larger sketchbook than I usually did for my rough sketches, and I changed up the poses for the character illustrations a lot. With Turbo Man and Freeze Man, for instance, you can see that their eyes are not focused on us." (Inafune)

SHADE MAN
DWN.055

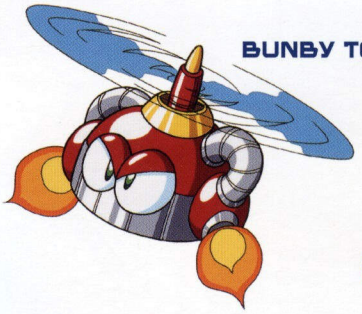
"I think the guy who drew Shade Man was following my artistic style when drawing his face. (laughs)" (Inafune)



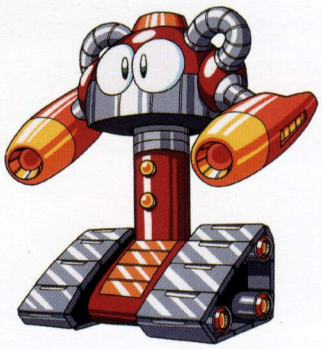
TURBO MAN
DWN.056



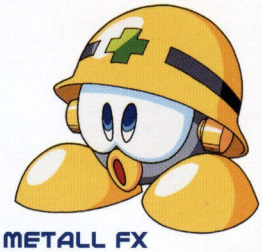
MAD GRINDER



BUNBY TOP

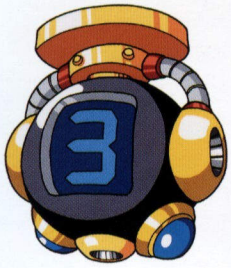


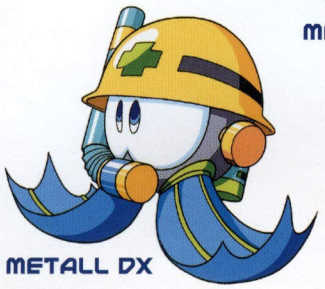
BUNBY TANK



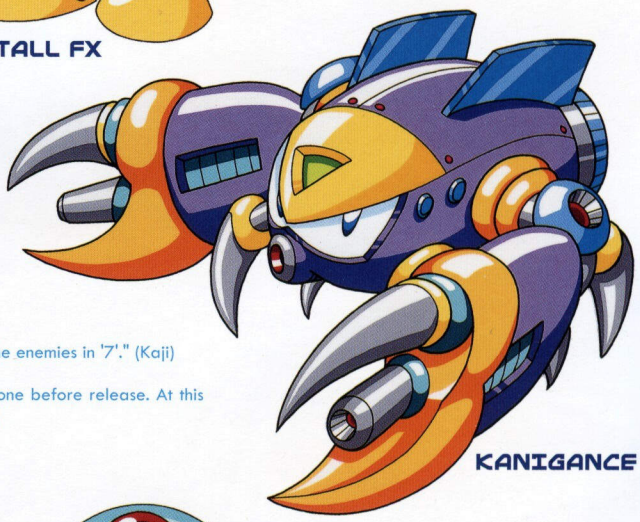
METALL FX

COUNT BOMB NEO





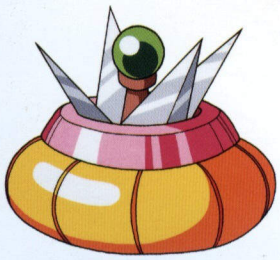
SWIM METALL DX



KANIGANCE

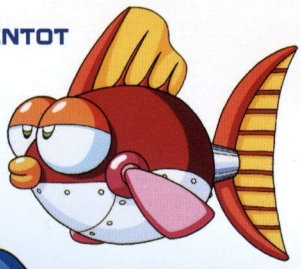
"I worked on many of the dot graphics and designs for the enemies in '7'." (Kaji)

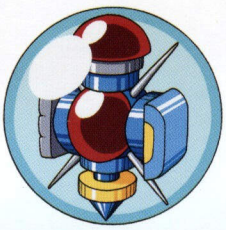
"There were just so many... It was hard to get the cels done before release. At this stage, the minor enemy images weren't CG yet." (Hideki)



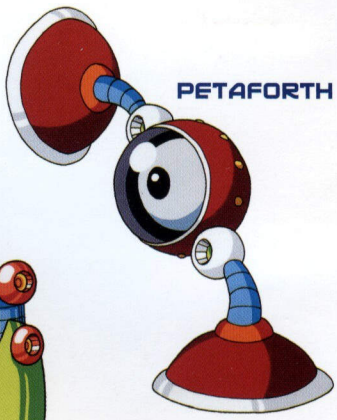
SPIRAL GABYOALL

KINTOT





CFN-24



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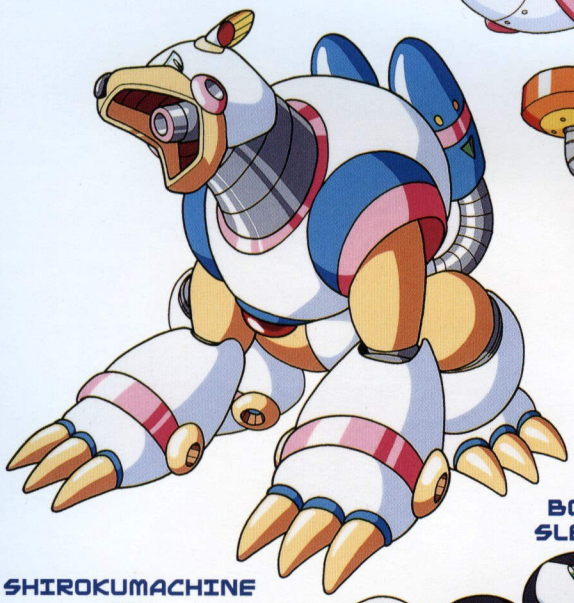
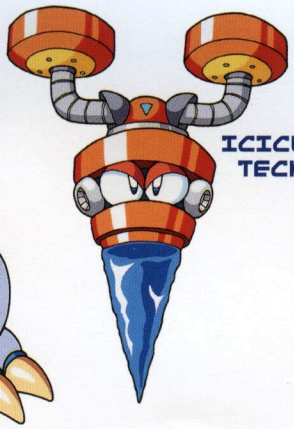


SHIROKUMACHINE GTV



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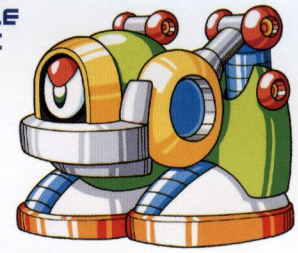
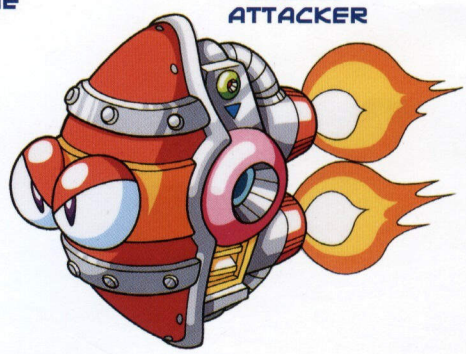
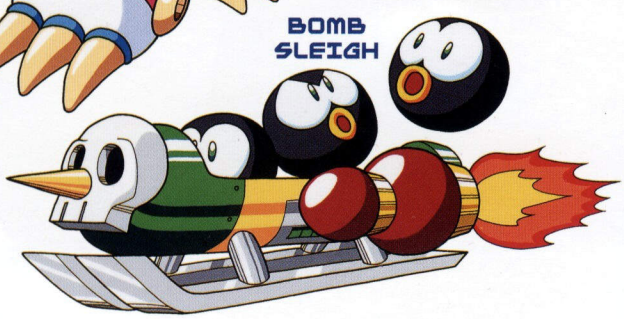


KERONE

TRUE SHIELD ATTACKER

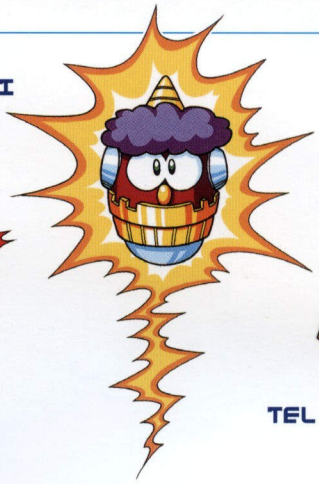


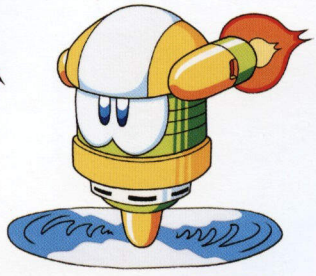
BOMB SLEIGH



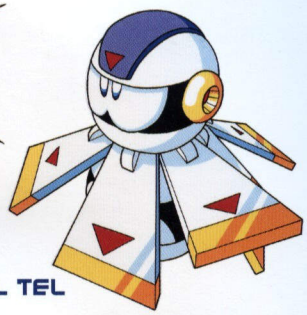
DELUPIPI

KAMINARI KOGORO





GOBOTS



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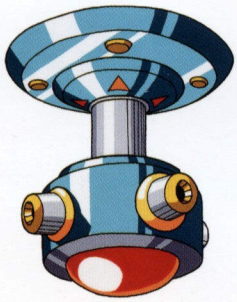

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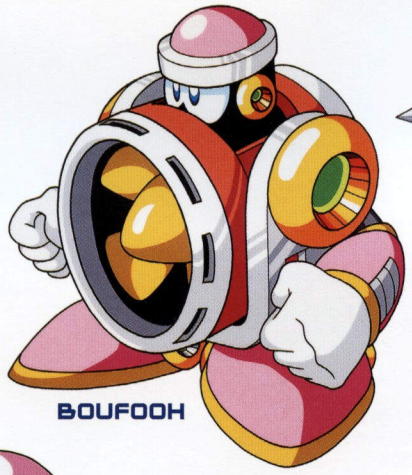

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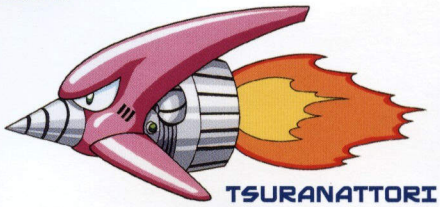

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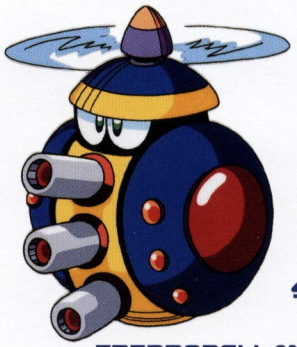
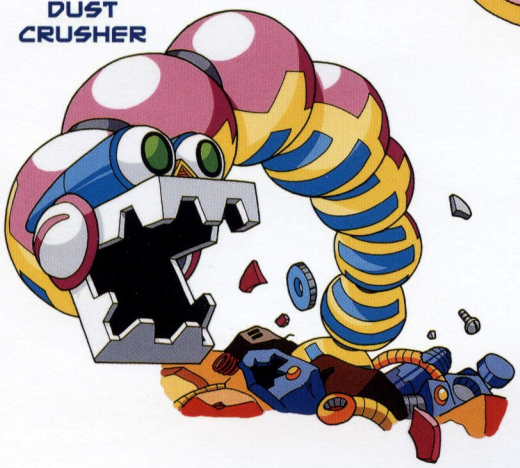
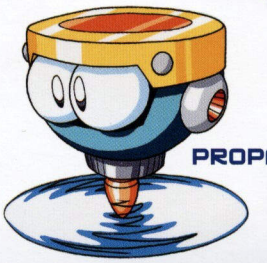


TRIPROPELLAN

SNIPER JOE Ø1

DUST CRUSHER





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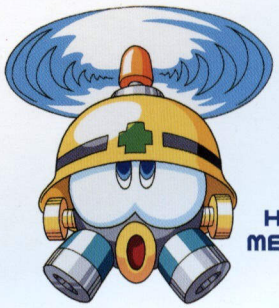
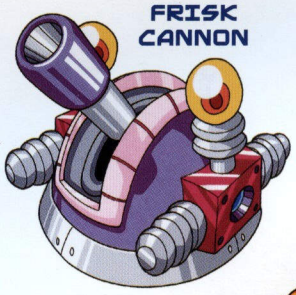


HELI METALL

FRISK CANNON



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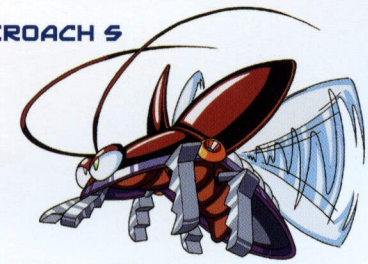

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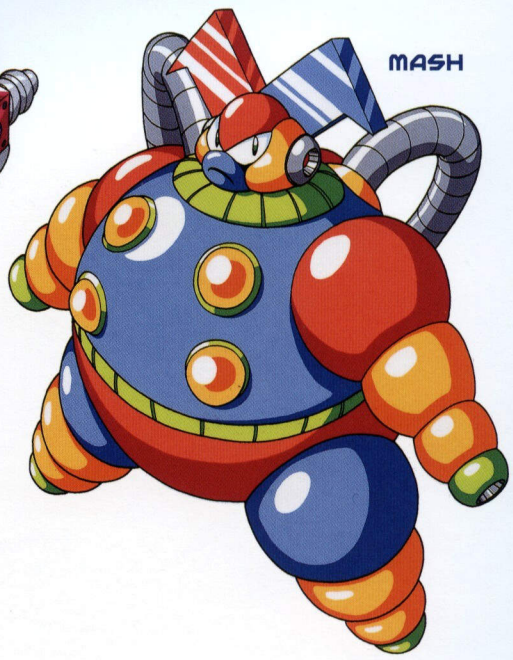
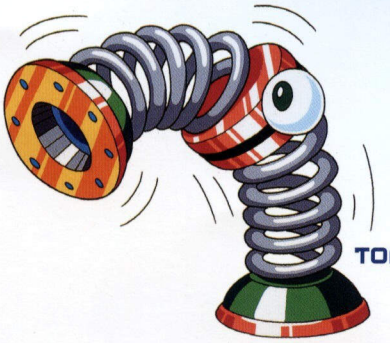
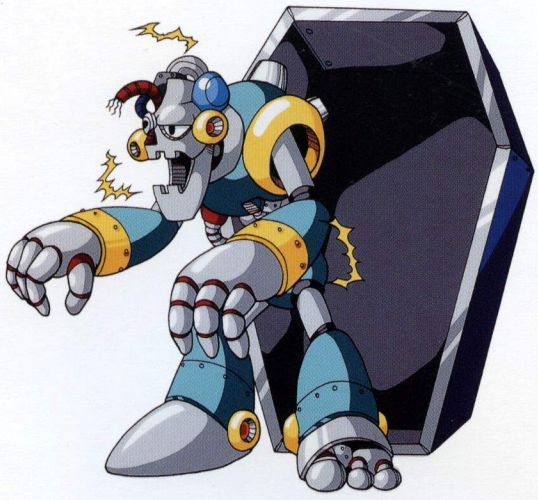




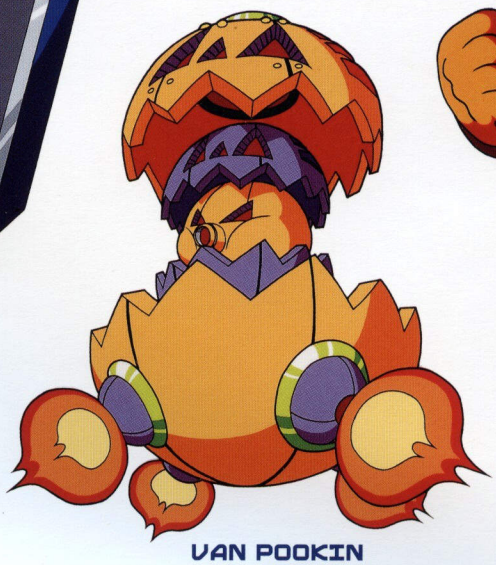
TOM DADDY

COIL'N

BACCONE
TRUCK JOE
SISI ROCKET
SISI TRUCK
TURBO ROADER
TRIO THE WHEEL
TAMAGODON
DERUSU BEE
TECHNODON
KING GOJULUS
STEGORUS
GILLIAM KNIGHT
BATTON M48
CYOROWN

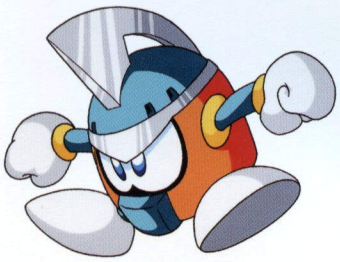


ASTRO ZOMBIEG

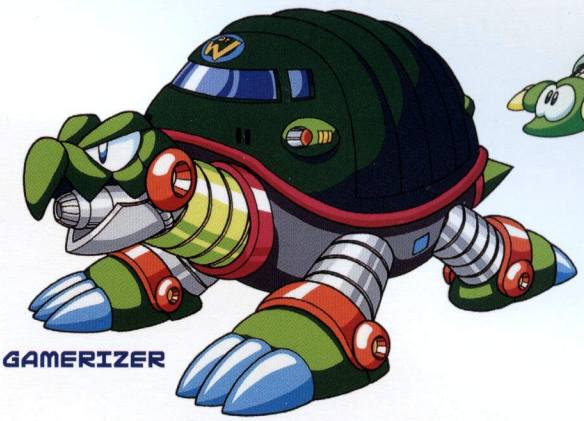


VAN POOKIN

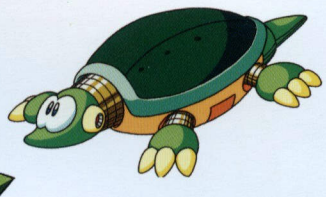
GUTS MAN G



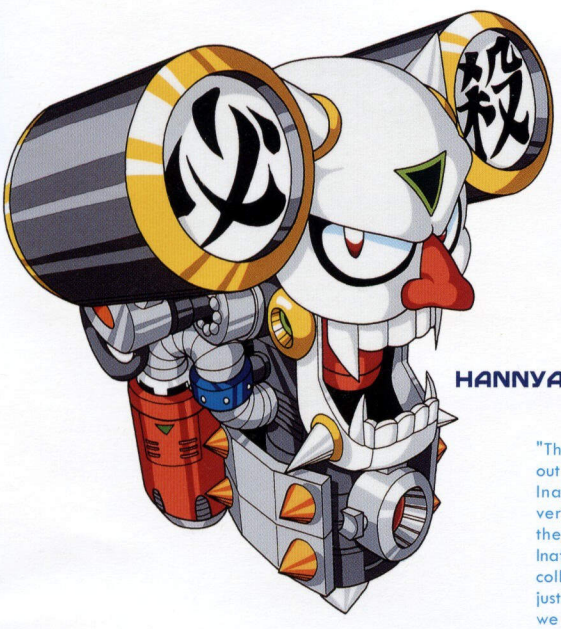
RAGGER



GAMERIZER

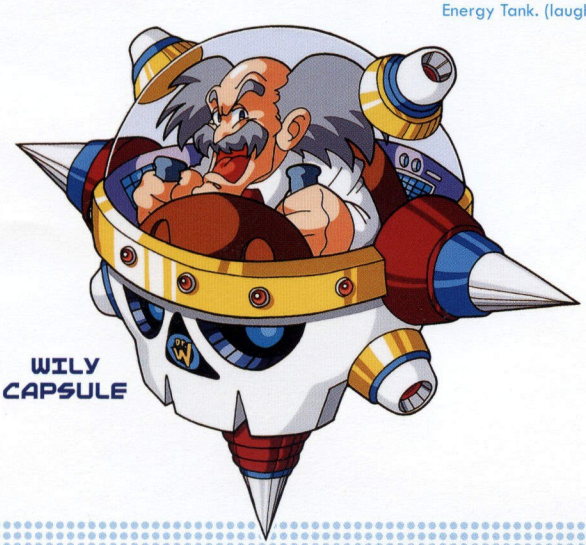


SPOTARO

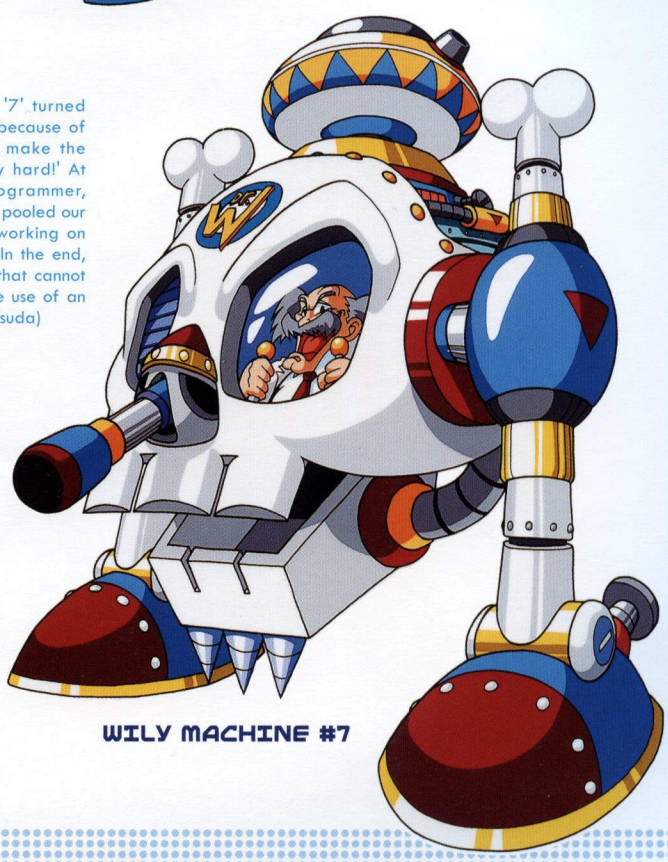


HANNYA NED²

"The Wily Capsule in '7' turned out as tough as it did because of Inafune saying, 'Let's make the very last fight insanely hard!' At the time, the lead programmer, Inafune, and myself had pooled our collective energy into working on just the Wily Machine. In the end, we created something that cannot be defeated without the use of an Energy Tank. (laughs)" (Tsuda)



WILY CAPSULE



WILY MACHINE #7

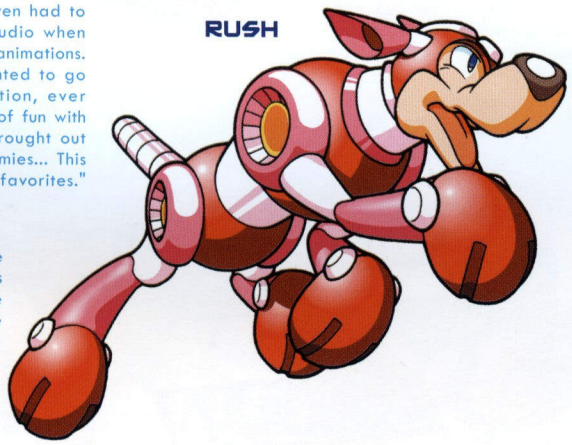
ROCKMAN 8 メタルヒーローズ

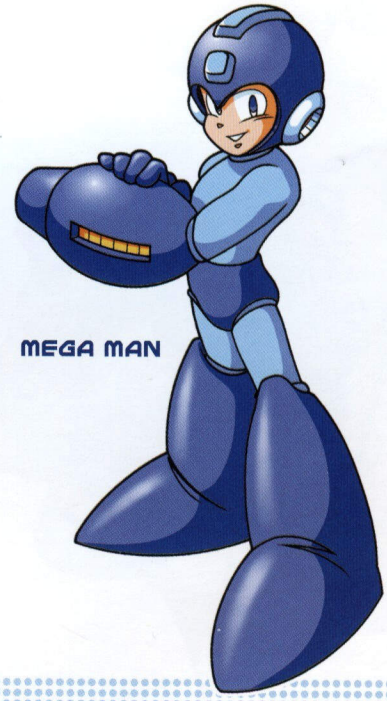
Mega Man 8
PS 12/17/1996
SS 01/17/1997
Total number of boss character submissions: 110,000

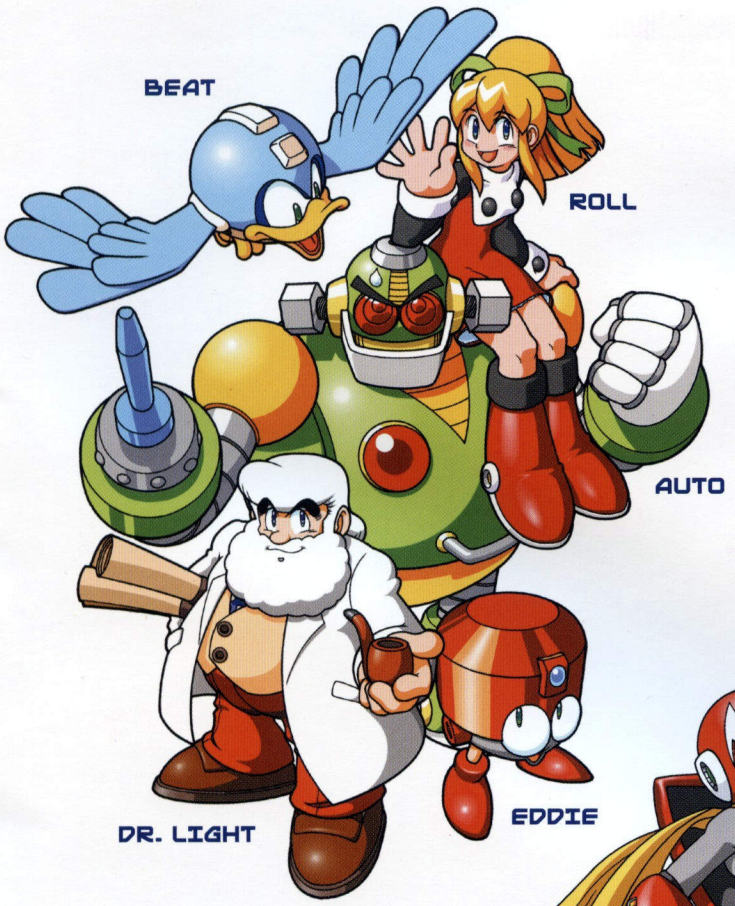
In an area of space far from Earth, a good robot and an evil robot were locked in a heated battle. The clash finally ended when both combatants simultaneously struck their final blow, and fell to Earth. Dr. Light received readings on what appeared to be a meteor that had crashed into a deserted island, and sent Mega Man to investigate. Upon arriving on the island, Mega Man discovered Wily's secret base...

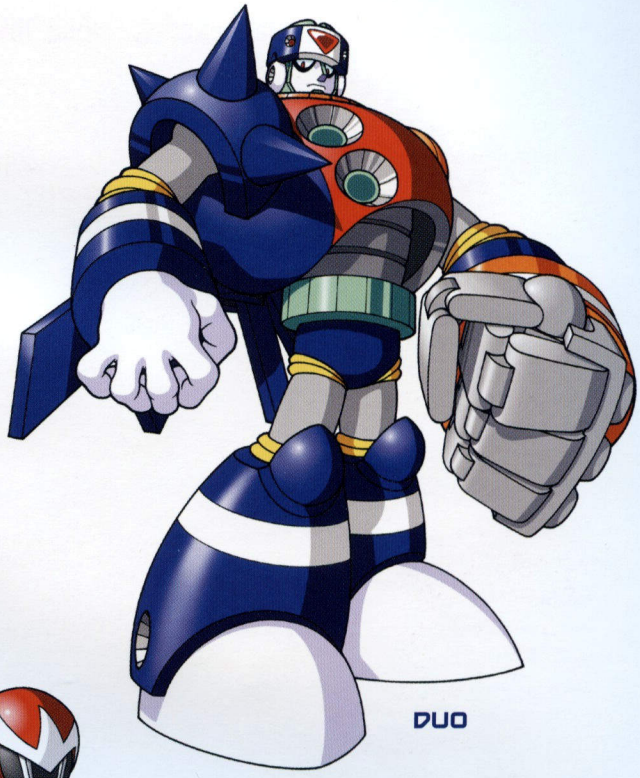
"With new hardware came new responsibilities. Up to '7', my main duty was always drawing... but for '8', I found myself squarely in the role of a producer. I even had to take the train to the studio when we were putting in the animations. (laughs) I'd always wanted to go in the animated direction, ever since '1', so I had a lot of fun with this opportunity. We brought out so many of the old enemies... This is probably one of my favorites." (Inafune)

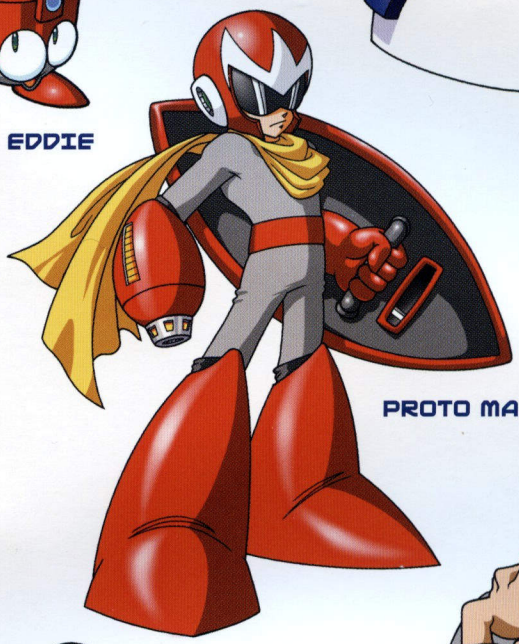
"For this title, Kaji was the main designer, and I was put in charge of all the illustrations, including the package art." (Hideki)







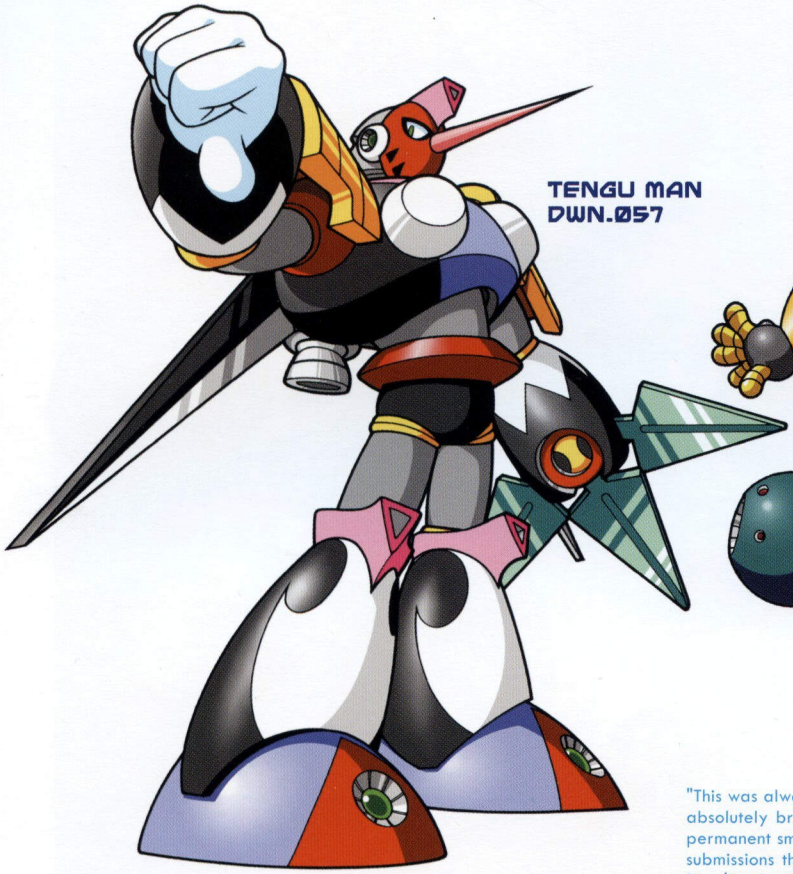




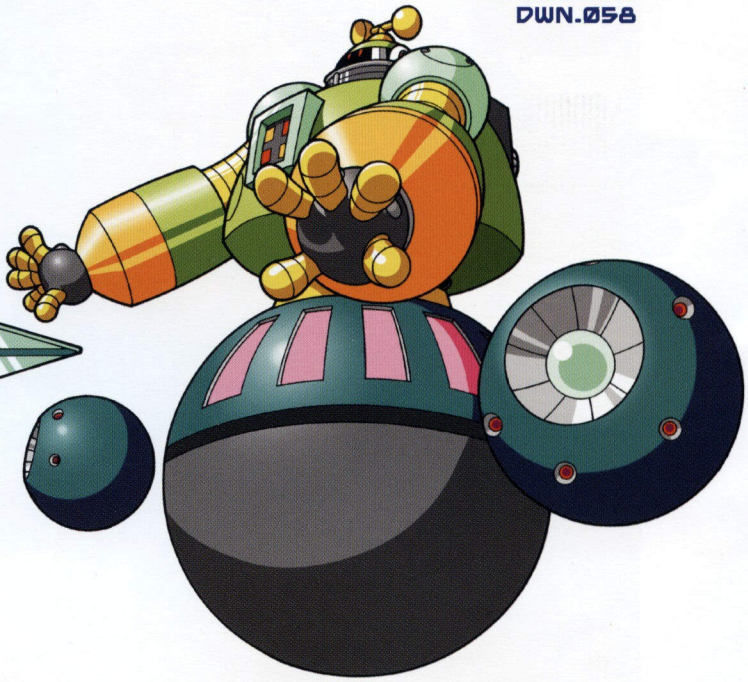
"I did the design for Duo, but he started off as a robot created by Cossack, so there's still a lot of Russian flavor left in him. The shape of his head was supposed to look like a classic Russian hat, and the circles on his chest were meant to look like coat buttons... but then he turned out to be a robot from space. (laughs)" (Kaji)

"I got the idea for 'Good and Evil, falling from space' from one of my favorite movies. (laughs)" (Inafune)

"Kaji designed Wily's necktie and skull belt buckle. It's all so nostalgic now." (Hideki)

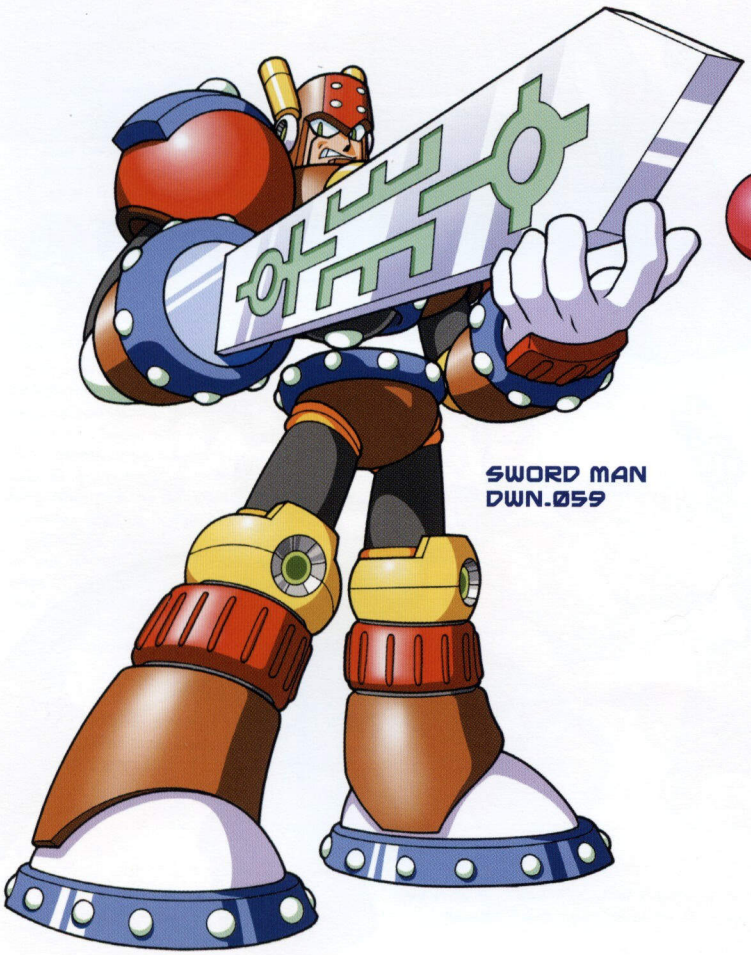


TENGU MAN
DWN.057

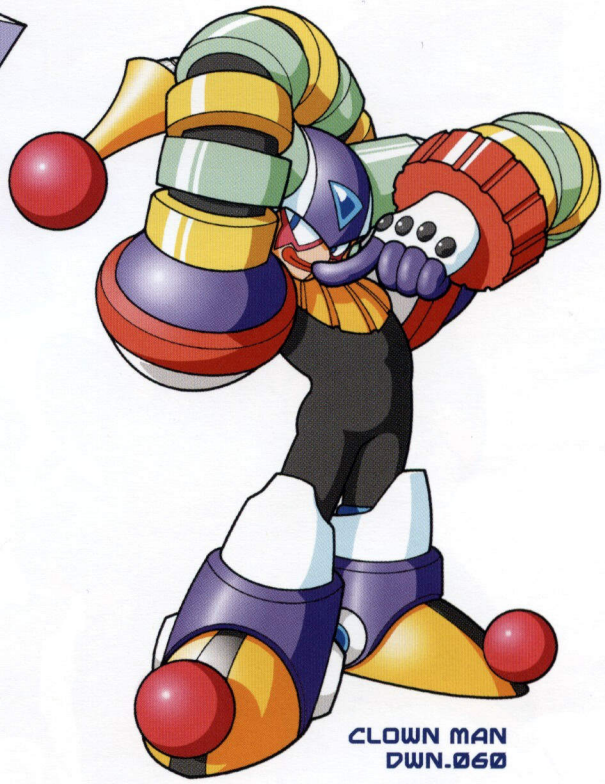


ASTRO MAN
DWN.058

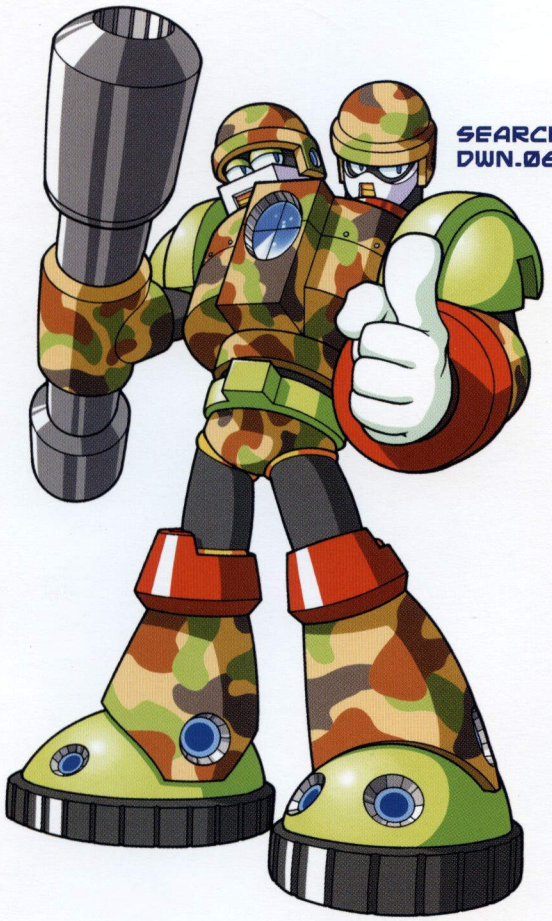
"This was always the fun part. The submissions we'd get for the boss characters were absolutely brimming with youthful imagination. I still remember how everyone had permanent smiles painted on their faces as we looked at each and every one of the submissions that came through. There were some that we came to expect, though, like 'Dark Mega Man' and bosses with terrifying weapons. Poison was pretty popular... like poison weapons that could 'kill Mega Man with just one drop!' Yeah, we got a lot of those. (laughs)" (Hideki)



SWORD MAN
DWN.059

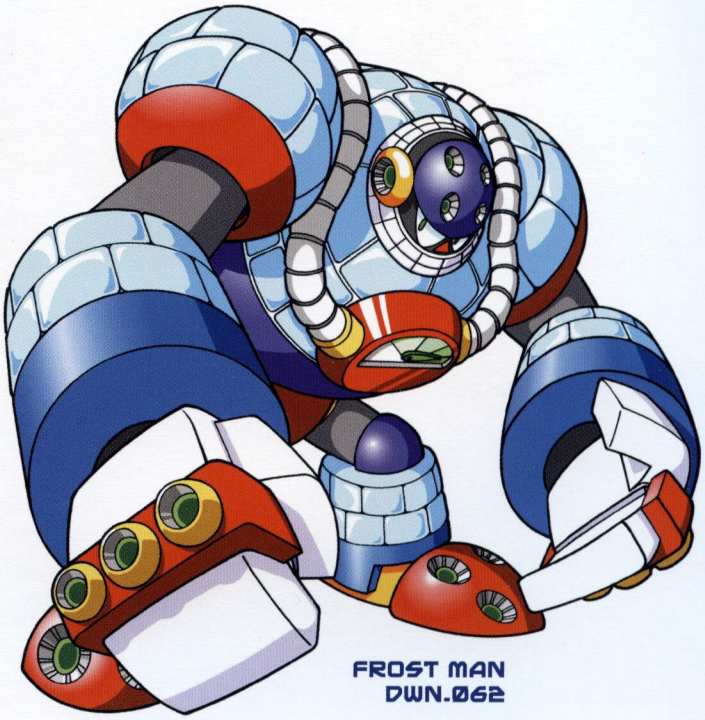


CLOWN MAN
DWN.060



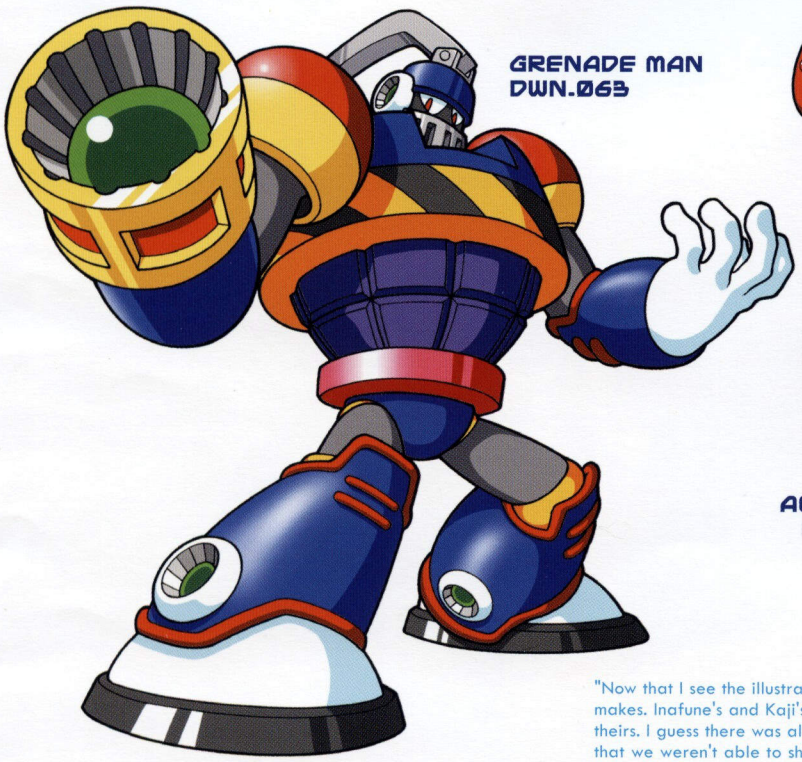
SEARCH MAN
DWN.061

"I did the dots for Grenade Man and Sword Man. Now that we were moving into the PlayStation, they wanted us to make the most of its greater hardware capacity by doing more variations and such. Easy for them to say when they're not the ones who have to do the actual work. (laughs)" (Kaji)

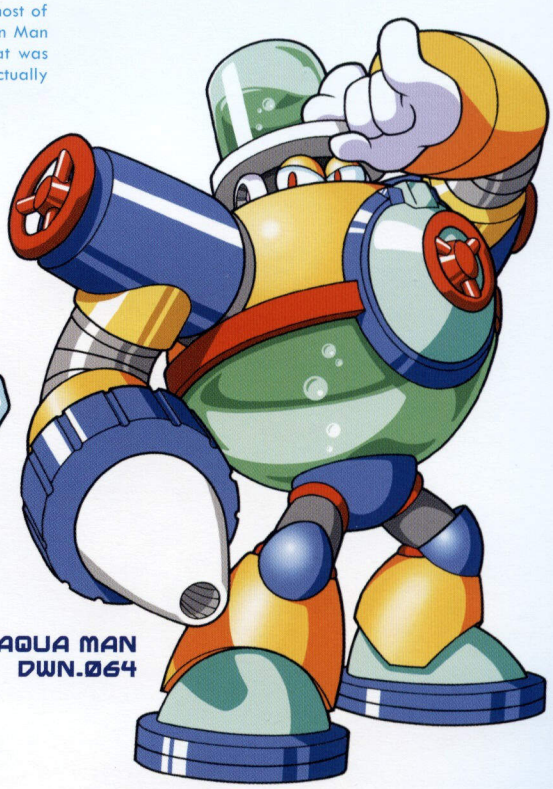


FROST MAN
DWN.062

"I had the honor of working on a few of the illustrations. Ishikawa did most of them, but someone else did Search Man and Grenade Man. I did Clown Man and Frost Man. I remember doing Clown Man specifically, because that was when I really started to get the hang of Ishikawa's style and habits. I actually remember him saying, 'You're finally starting to get it.' (laughs)" (Komaki)

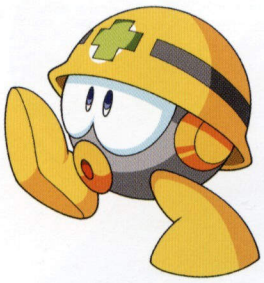


GRENADE MAN
DWN.063

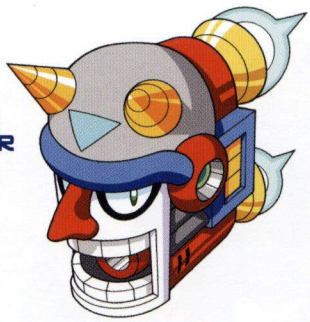


AQUA MAN
DWN.064

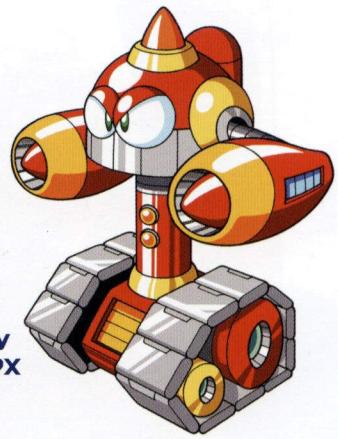
"Now that I see the illustrations side by side, I can really see the difference experience makes. Inafune's and Kaji's lines simply exude life. Our lines seem so stiff compared to theirs. I guess there was always a bit of hesitation in the way we approached our work that we weren't able to shake off. I reckon that kind of self-control and understanding are skills that you acquire through years of practice." (Hideki)



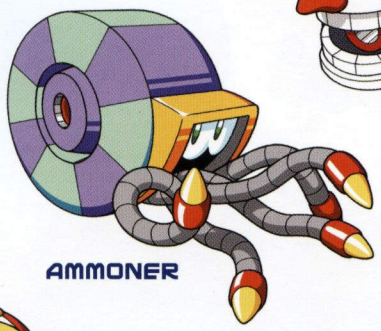
METALL SV



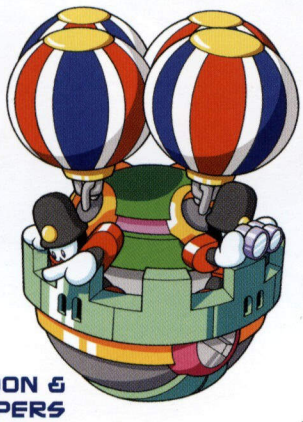
HANNYA ATTACKER



BUNBY TANK DX

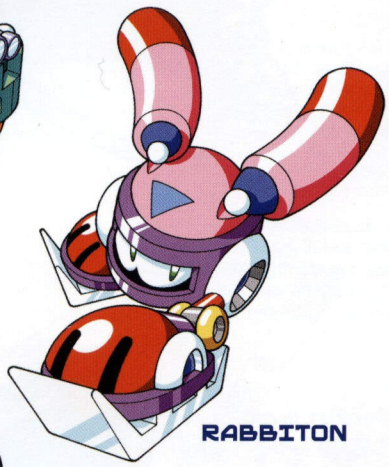


AMMONER

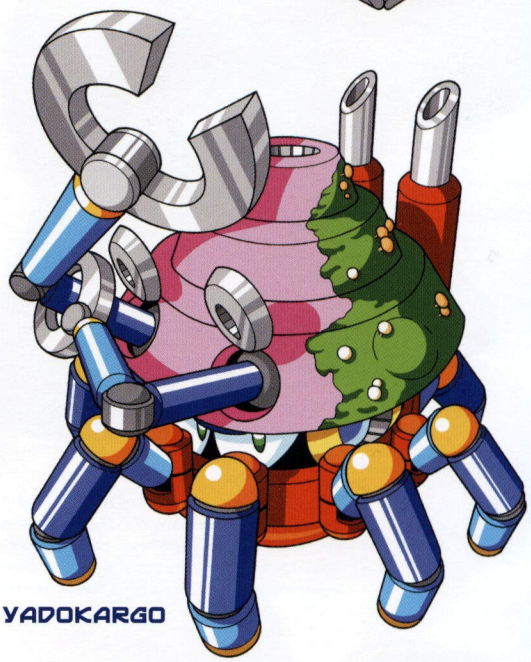


KIKYOON & ROMPERS

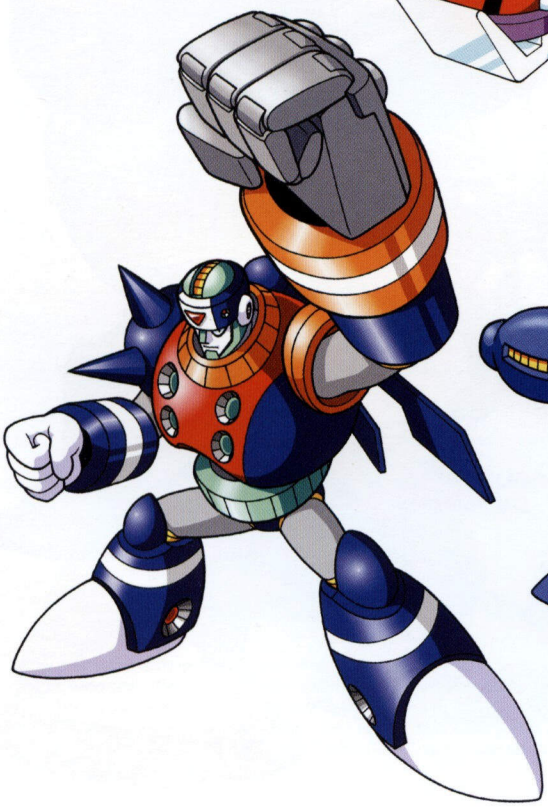
"I did all of the illustrations of the minor enemy characters. I wasn't using a Mac yet at the time, and was instead using a program called Hyper Paint." (Komaki)

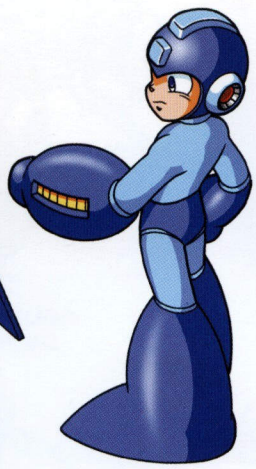


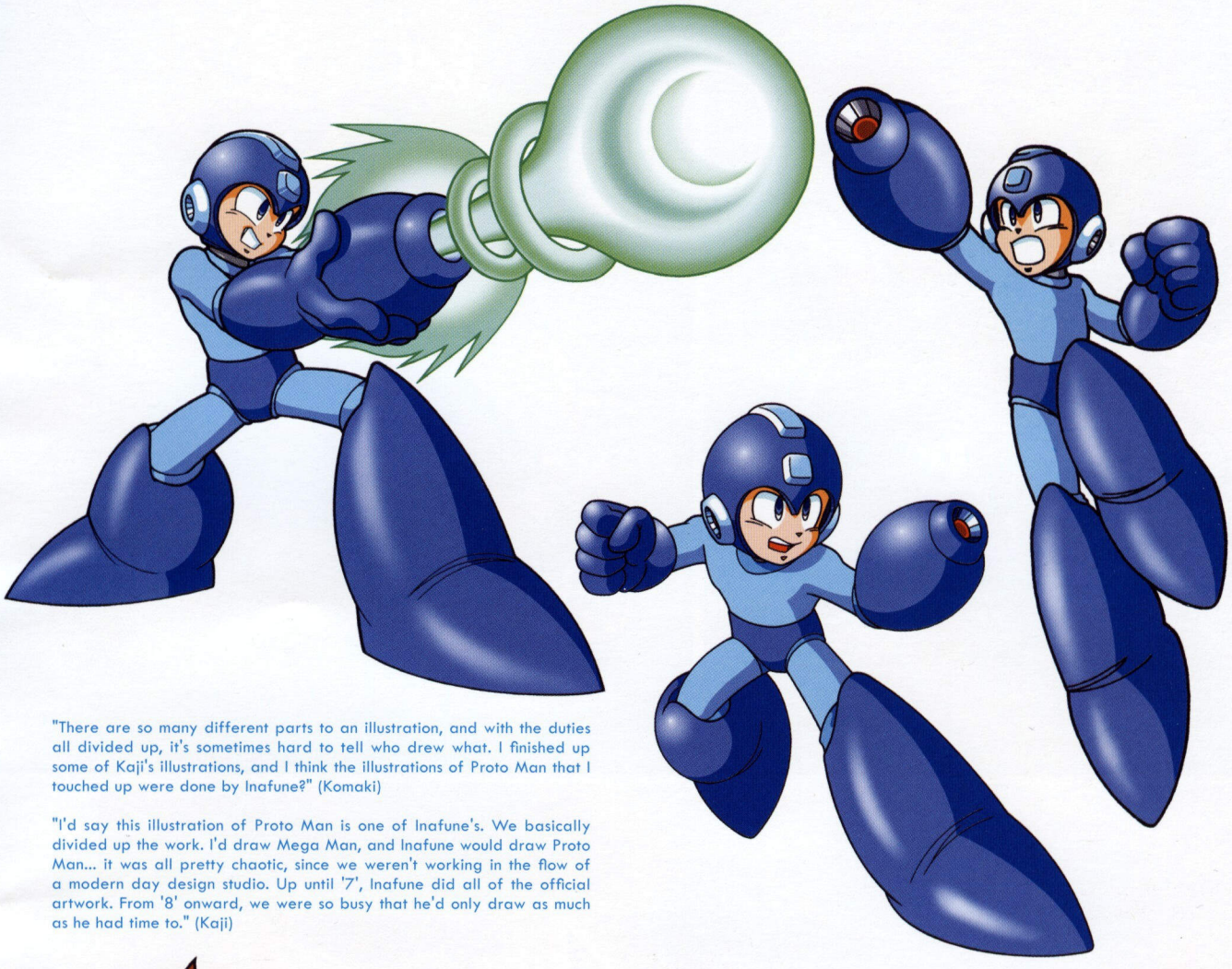
RABBITON



YADOKARGO







"There are so many different parts to an illustration, and with the duties all divided up, it's sometimes hard to tell who drew what. I finished up some of Kaji's illustrations, and I think the illustrations of Proto Man that I touched up were done by Inafune?" (Komaki)

"I'd say this illustration of Proto Man is one of Inafune's. We basically divided up the work. I'd draw Mega Man, and Inafune would draw Proto Man... it was all pretty chaotic, since we weren't working in the flow of a modern day design studio. Up until '7', Inafune did all of the official artwork. From '8' onward, we were so busy that he'd only draw as much as he had time to." (Kaji)

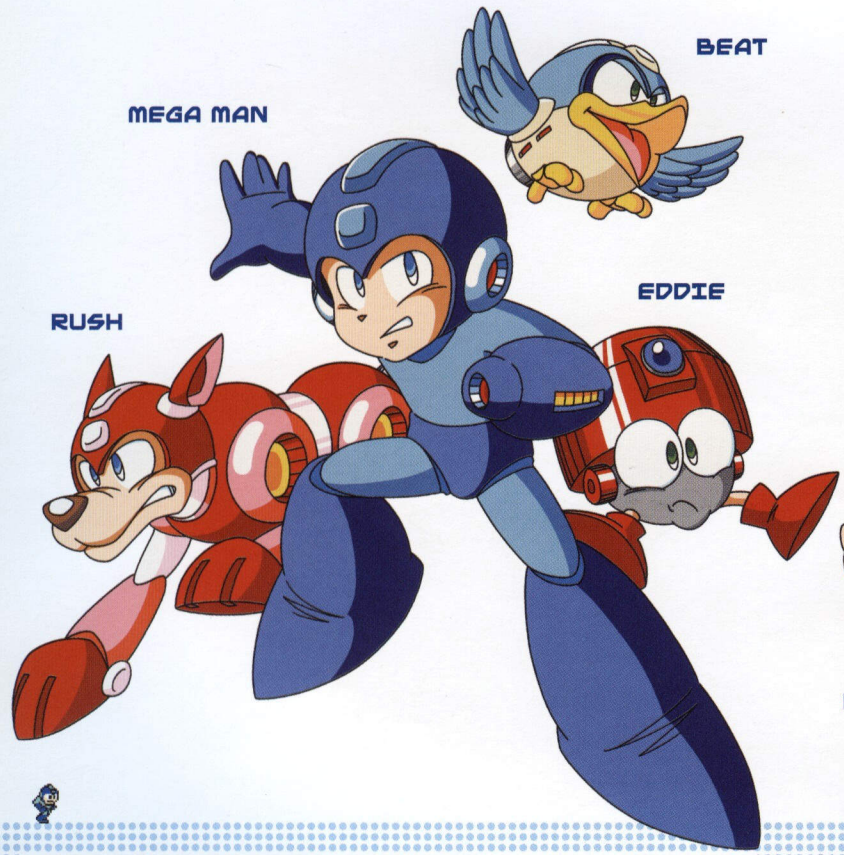
"This is the end of the opening animation, right? I think I remember doing the draft." (Kaji)

"Kaji was at the center of '8'. In other words, my student was finally out there on his own. This allowed me to take a very different approach to creating a Mega Man game. 'Seeing Mega Man from a distance', I guess you could say." (Inafune)

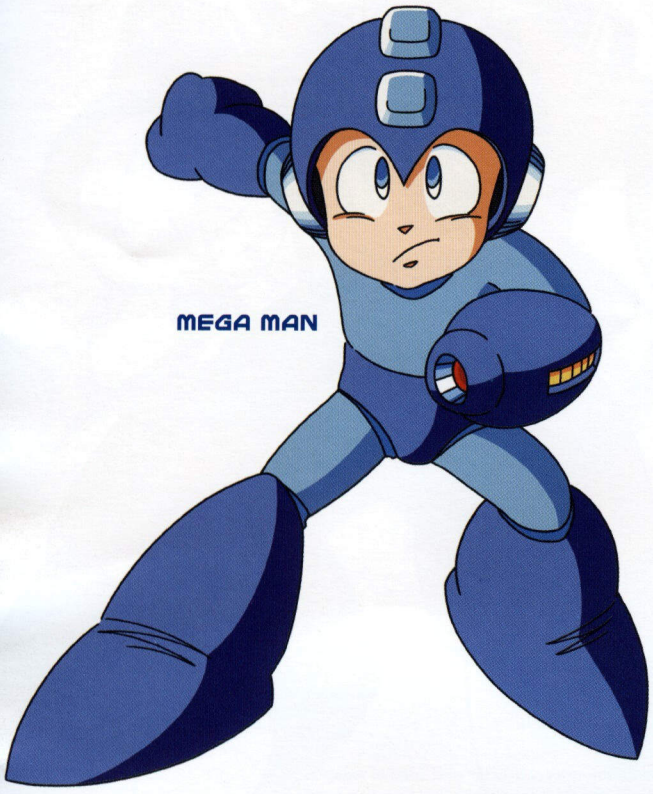
ROCKMAN 9
野望の復活!!

Mega Man 9
Wii 09/24/2008
PS3/360 06/24/2009
*Exclusively through WiiWare, PSN, and XBLA.

After an unusually long period of peace, robots once again began running amok in various regions around the world. The public assumed it was Dr. Wily up to his usual antics again until the mad doctor hijacked all the major television networks and announced to the world that Dr. Light was the true culprit. With Dr. Wily's scheme to frame the good doctor in place, Dr. Light's laboratory started getting flooded with phone calls from outraged citizens, and he was soon arrested and taken into custody by the police! Now it is up to Mega Man to clear Dr. Light's name and save the world. Take a stand once again, Mega Man, and put a stop to Dr. Wily's dark ambitions!

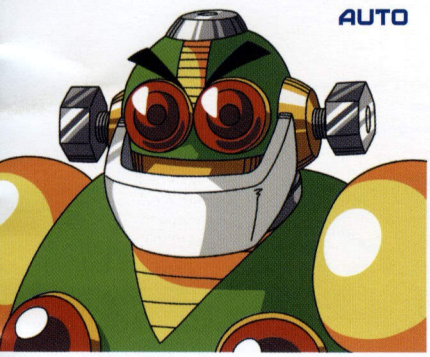


"'Mega Man 9' marked the first time in over 20 years of drawing Mega Man that I truly felt like I had drawn 'the real thing'. When Inafune personally approved the main illustration I submitted, I knew I could die a happy man." (Higurashi)



MEGA MAN

PROTO MAN

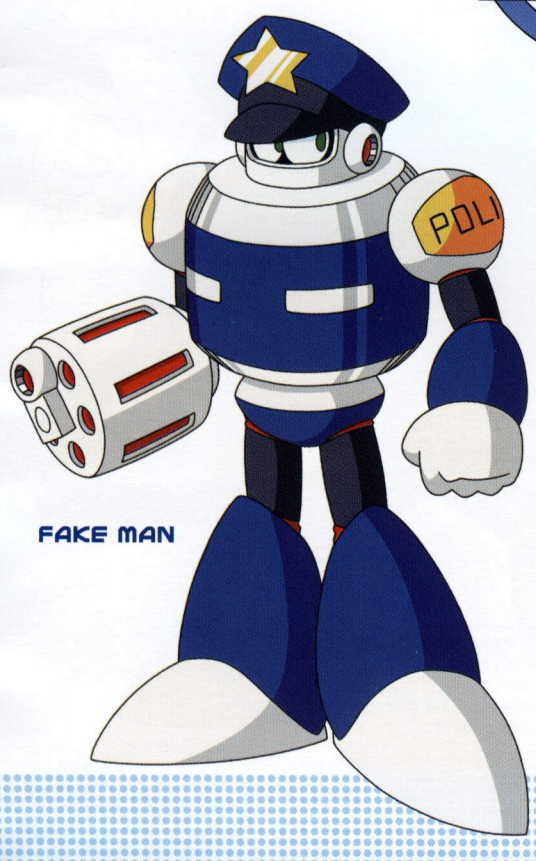


AUTO

"As far as individual character portraits are concerned, Roll took me the longest and is my personal favorite. I think I was able to bring out that unique charm of a 'little sister' as opposed to making her feel like an idol or heroine." (Higurashi)

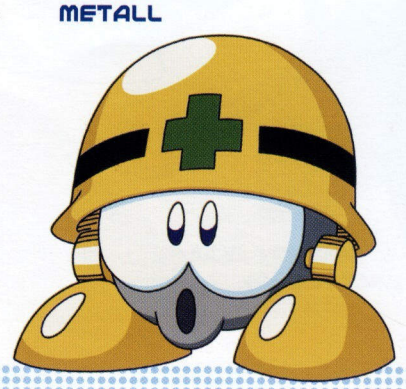
"I can't quite remember why I did a new take on Dr. Wily's logo... Maybe we wanted a larger one?" (Higurashi)

DR. WILY

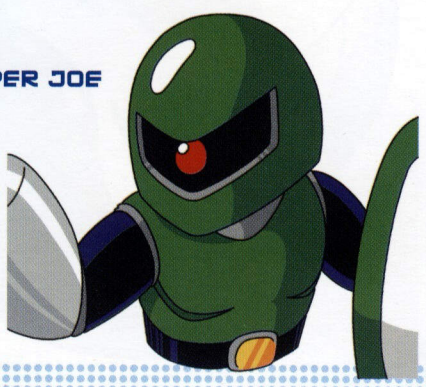


FAKE MAN

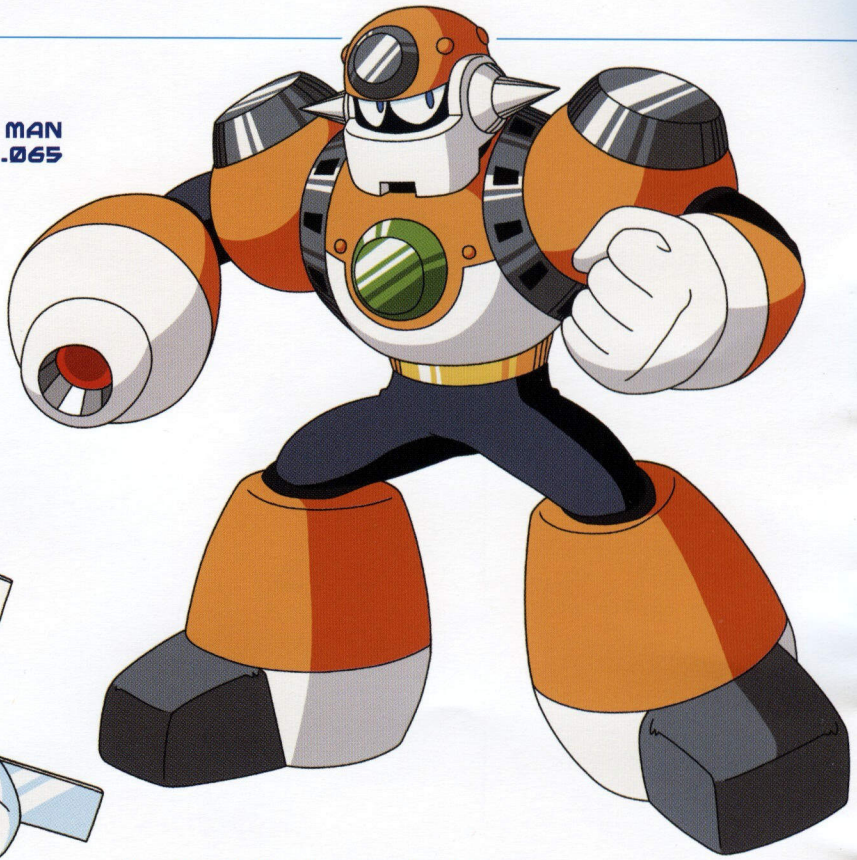
METALL



SNIPER JOE

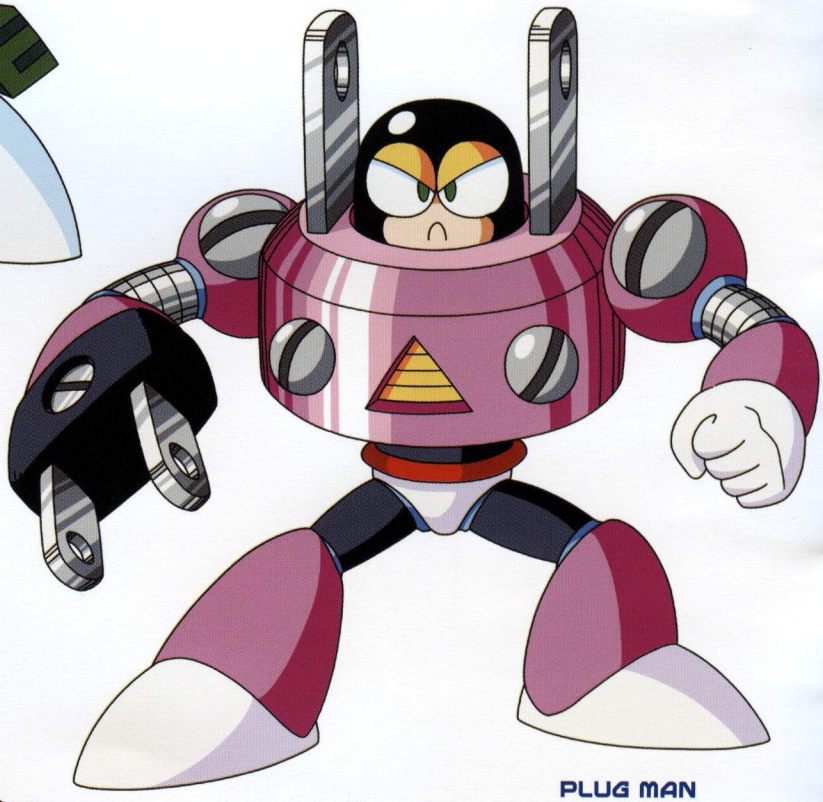


CONCRETE MAN
DLN.065



TORNADO MAN
DLN.066

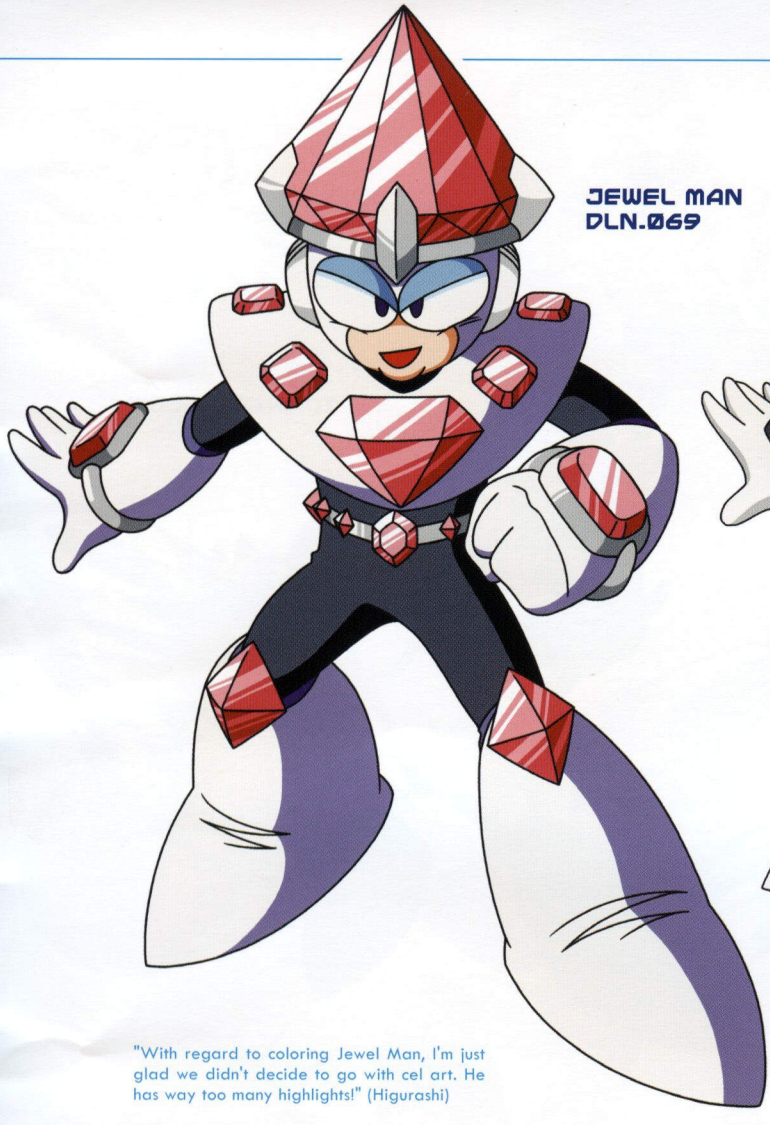
"A portion of the boss character and special weapon designs was finished up by Mizuno. I did have a hand in everything, but I think we managed to make it so that you can't tell where my work ends and his begins. What do you think?" (Higurashi)



PLUG MAN
DLN.068

SPLASH WOMAN
DLN.067

"Splash Woman was especially difficult because she is the series' first female boss. On top of that, she has no legs and thin wrists, a physical format I was not used to drawing. It took a lot of struggling, but in the end I managed to make her look like a 'Mega Man' boss... or at least I think I did." (Higurashi)

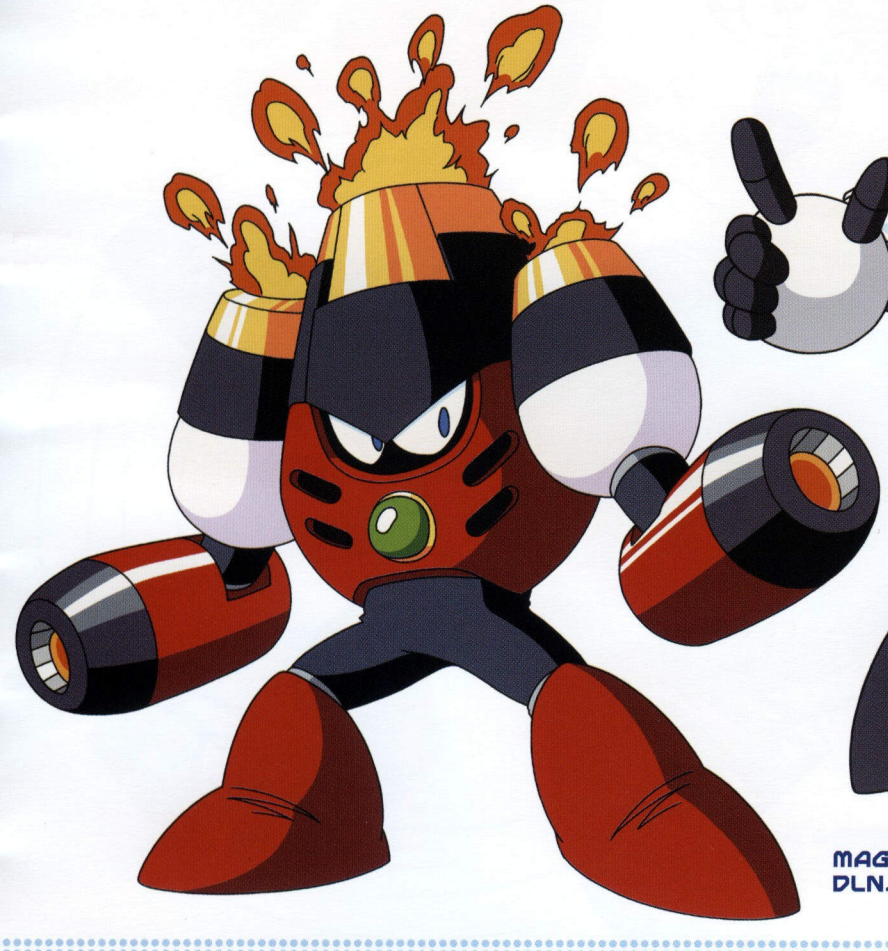


JEWEL MAN
DLN.069

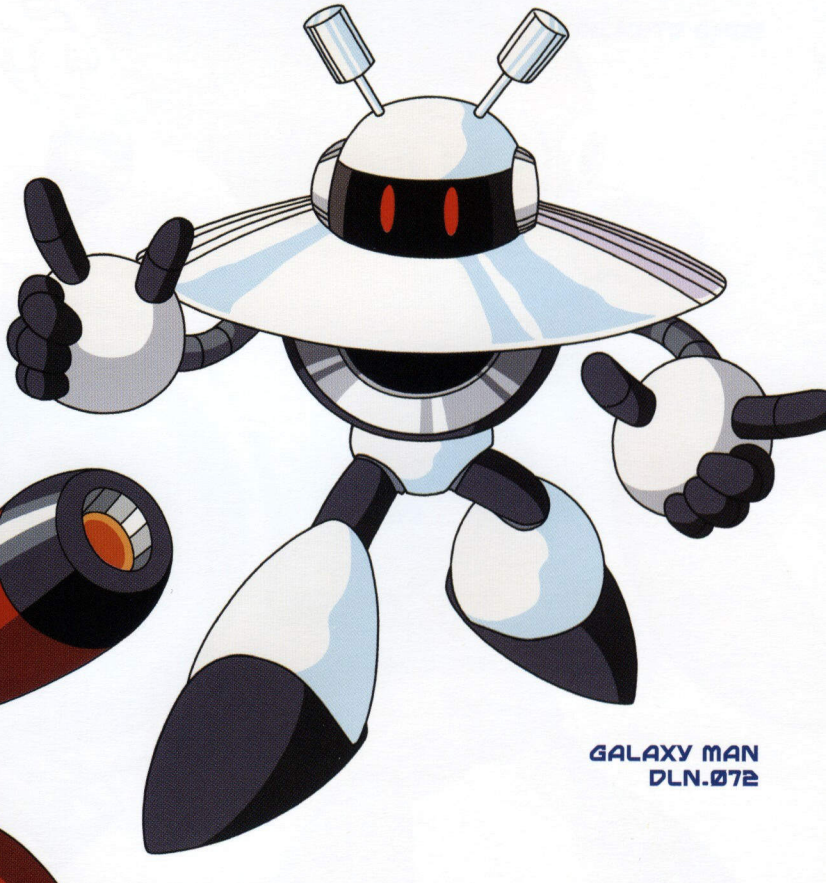
"With regard to coloring Jewel Man, I'm just glad we didn't decide to go with cel art. He has way too many highlights!" (Higurashi)

HORNET MAN
DLN.070

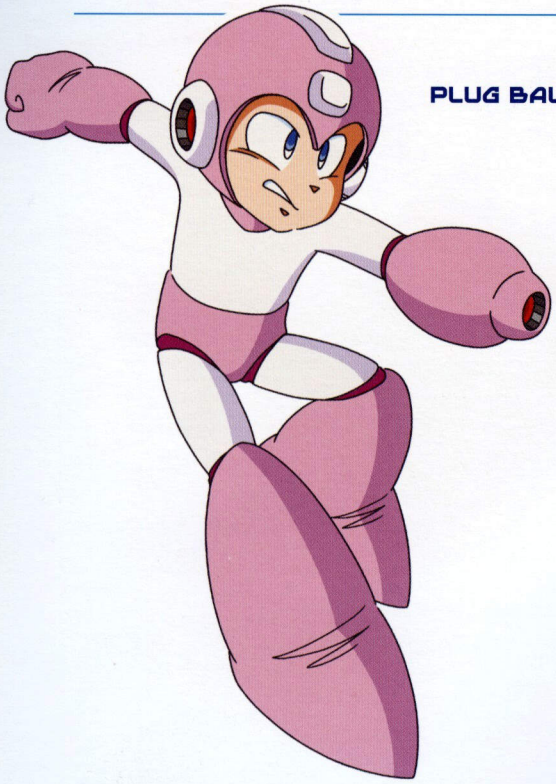
"I found Hornet Man to be extremely difficult to draw. When you have a design where the same shape is repeated, it has a tendency to look boring. Making Hornet Man look cool was a huge challenge." (Higurashi)



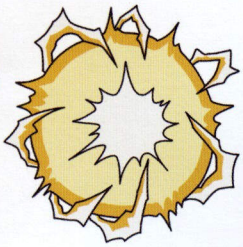
MAGMA MAN
DLN.071



GALAXY MAN
DLN.072

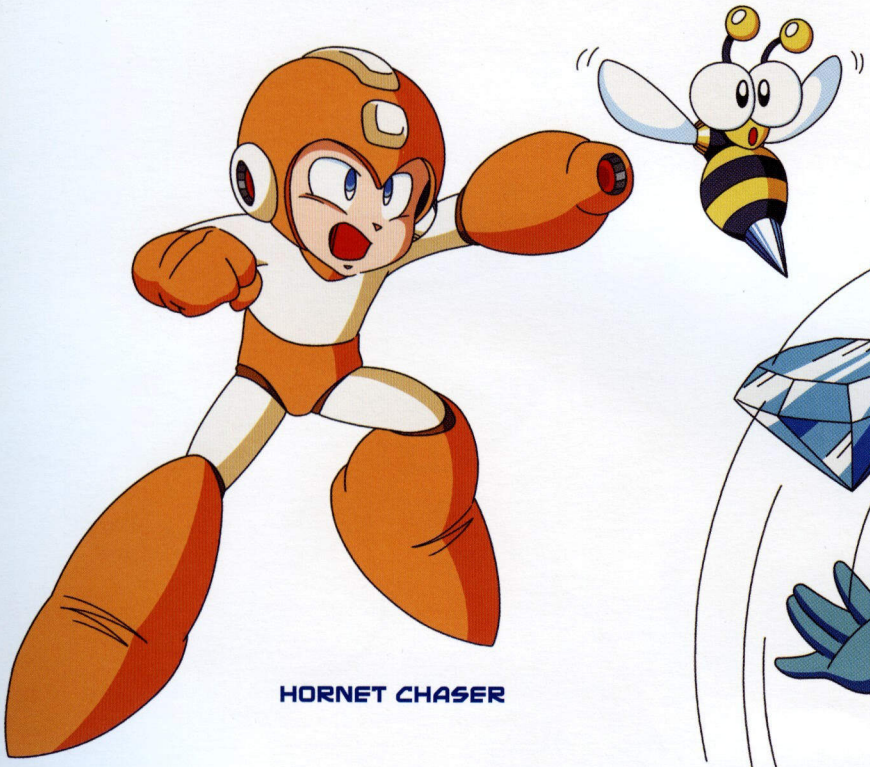


PLUG BALL



TORNADO BLOW

"For the special weapon illustrations, I did half of them with Mega Man facing left and half of them with him facing right. I think this book's layout utilizes this quality perfectly. It's like a Mega Man royal rumble. (laughs)" (Higurashi)

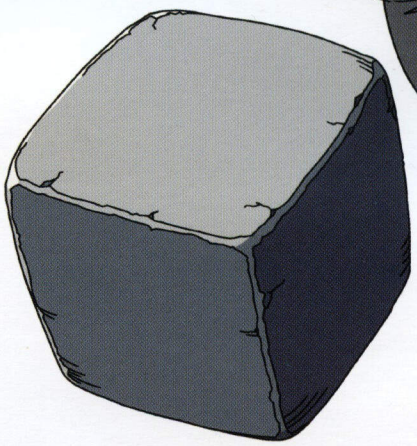


HORNET CHASER

JEWEL SATELLITE

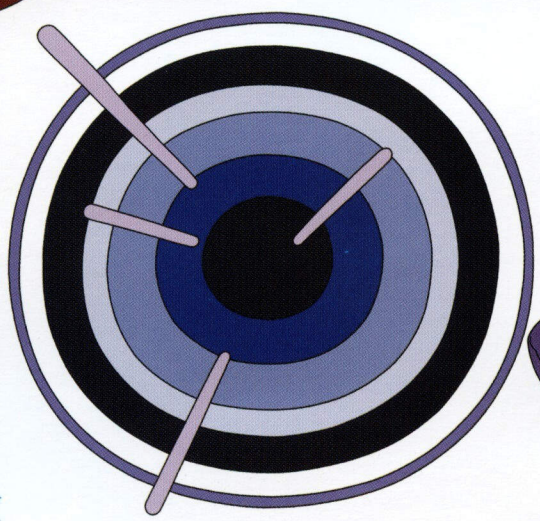
LASER TRIDENT

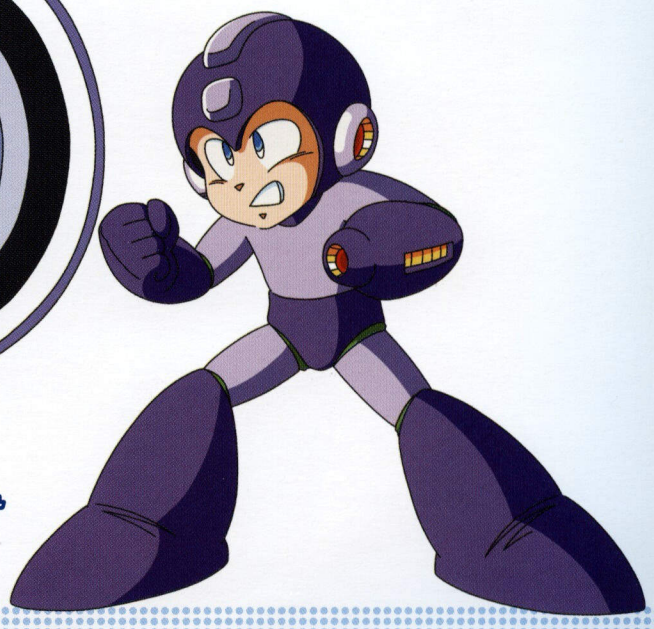
"The hardest part of drawing the special weapon illustrations was trying to come up with new poses and color schemes. No matter what I tried, I felt like it had been done before..." (Higurashi)



CONCRETE SHOT

MAGMA BAZOOKA





"The rule with 'Mega Man 9' was that we weren't allowed to use 'non-anime colors', so I took colors from scanned images of the cel art for 'Mega Man 1' through 'Mega Man 7'. In other words, it is entirely possible to recreate these illustrations in cel art format." (Higurashi)

BLACK HOLE BOMB

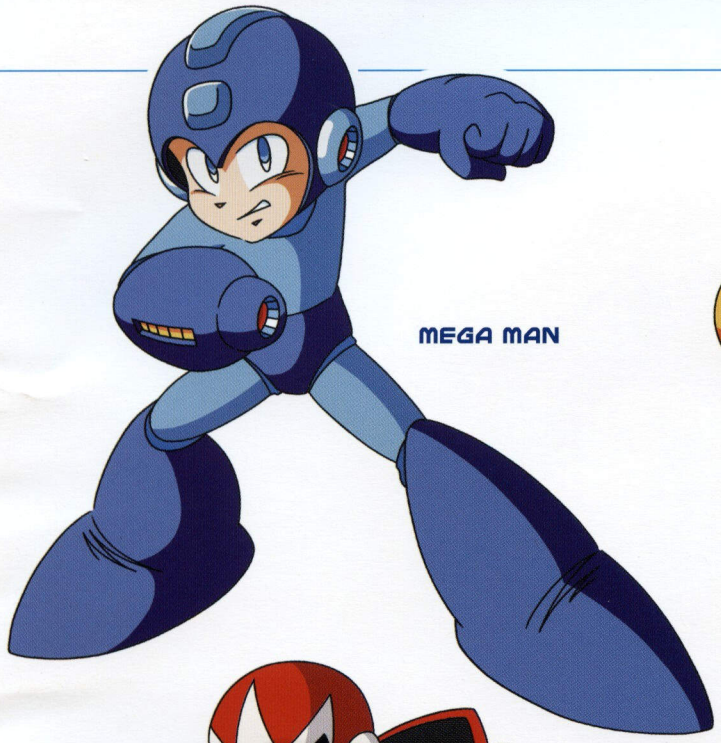
ROCKMAN 10
宇宙からの脅威!!

Mega Man 10
WII/PS3 03/09/2010
360 03/31/2010
*Exclusively through WiiWare, PSN, and XBLA.

In the year 20XX, a sudden outbreak of a robot virus known as "Roboenza" spread across the world like wildfire, incapacitating countless robots. Humans had come to rely on robots in their daily lives, so it wasn't long before the epidemic started having a negative effect on human life as well. Work quickly began on the development of a cure for Roboenza, but the lack of robotic assistance quickly halted those efforts in their tracks. Now, one month after the initial outbreak, robots driven berserk by the virus have begun attacking cities and setting up strongholds around the world. As the situation escalates, Dr. Wily arrives at Dr. Light's lab with news of a possible cure. Dr. Wily explains that he had started developing a cure, but that robots driven mad by Roboenza stole the equipment vital to producing it. Mega Man, knowing what he must do, takes up arms once again and goes after Dr. Wily's machine, determined to save Roll, the other infected robots, and the world at large.

DR. WILY

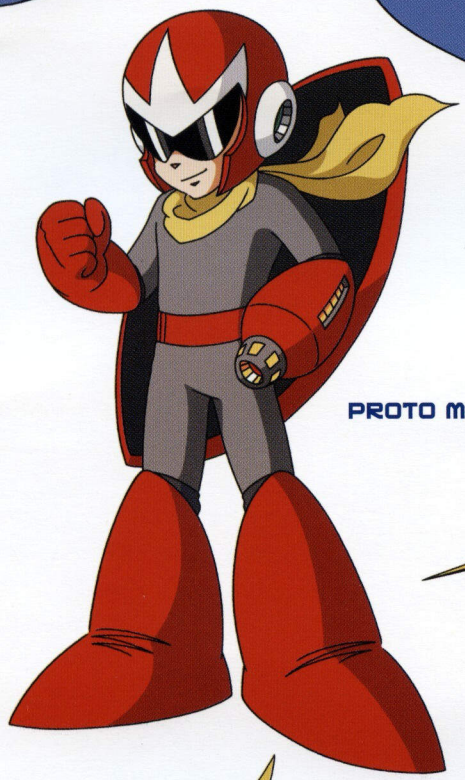
"As with 'Mega Man 9', I aimed to draw 'the real Mega Man'. In this case, I got my inspiration from the art of 'Mega Man 5' and 'Mega Man 6'. I remembered copying the art from these games when I was still in elementary school, and it was like I channeled my younger self while drawing designs for 'Mega Man 10'. I sound like a medium or something, don't I? It felt like the dreams I had as a child were coming true." (Mizuno)



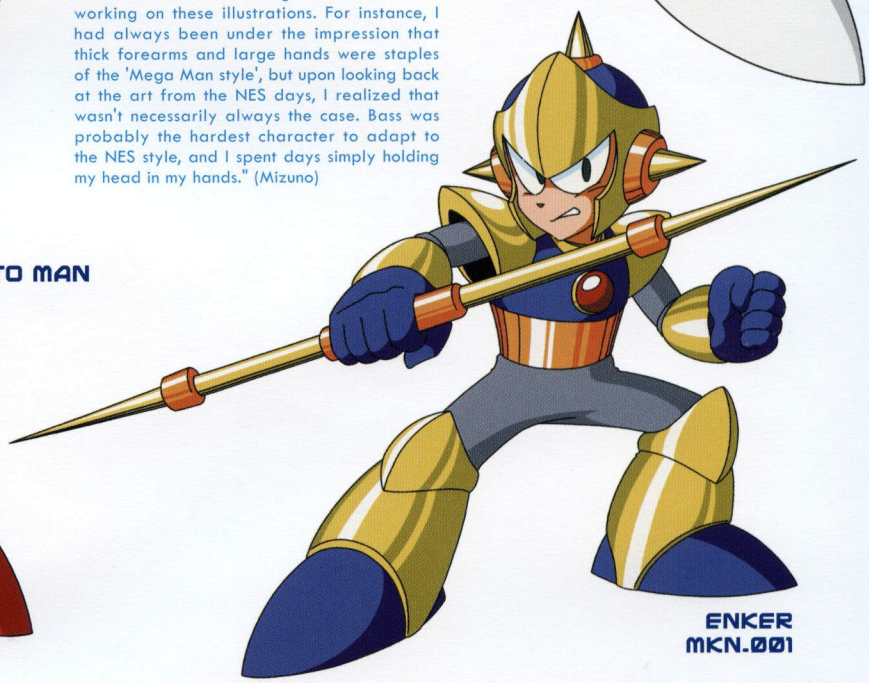
MEGA MAN

BASS

"I made a few interesting discoveries while working on these illustrations. For instance, I had always been under the impression that thick forearms and large hands were staples of the 'Mega Man style', but upon looking back at the art from the NES days, I realized that wasn't necessarily always the case. Bass was probably the hardest character to adapt to the NES style, and I spent days simply holding my head in my hands." (Mizuno)



PROTO MAN

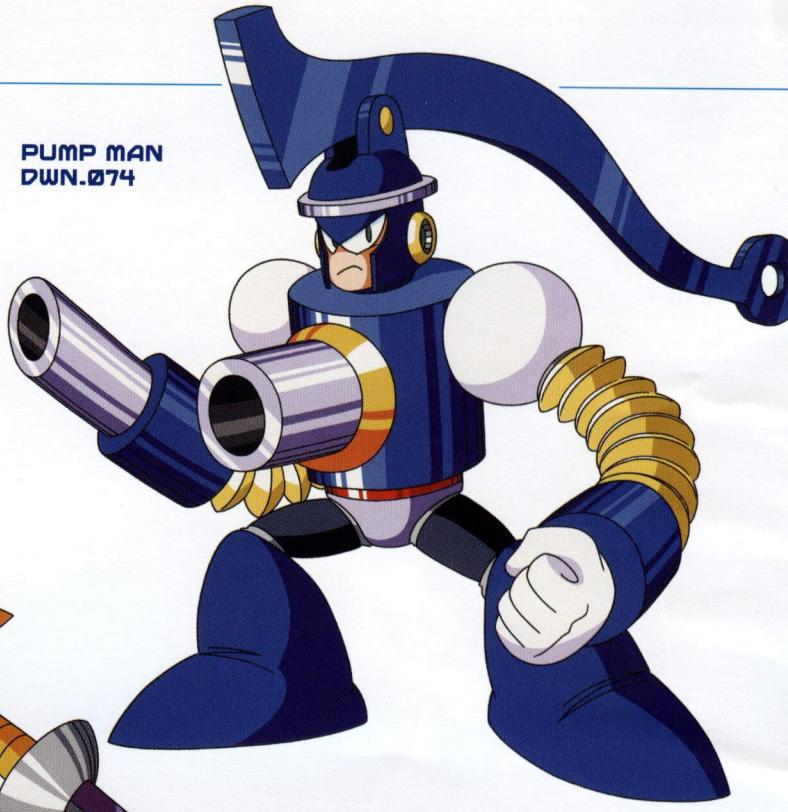


ENKER
MKN.001

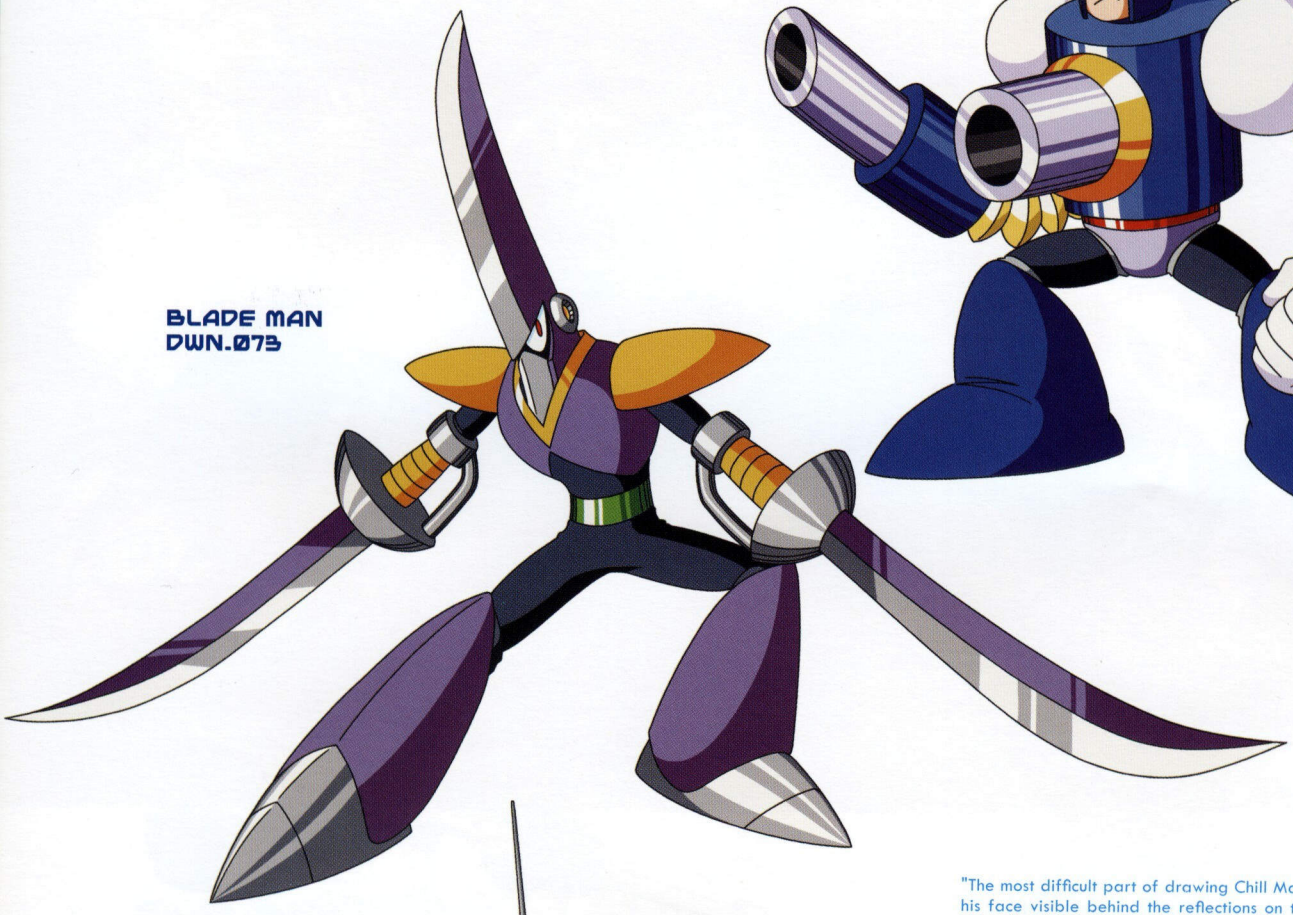
BALLADE
MKN.003

"I was very excited when I was told we'd be bringing back the Mega Man Killer series of robots. The original illustration for Enker was from the days of 'Mega Man: Dr. Wily's Revenge' on the Game Boy, so I once again paid careful attention to emulating the art style from 'Mega Man 5' and 'Mega Man 6'. I did my best to ensure that Ballade came out looking handsome." (Mizuno)

PUNK
MKN.002



PUMP MAN
DWN.074

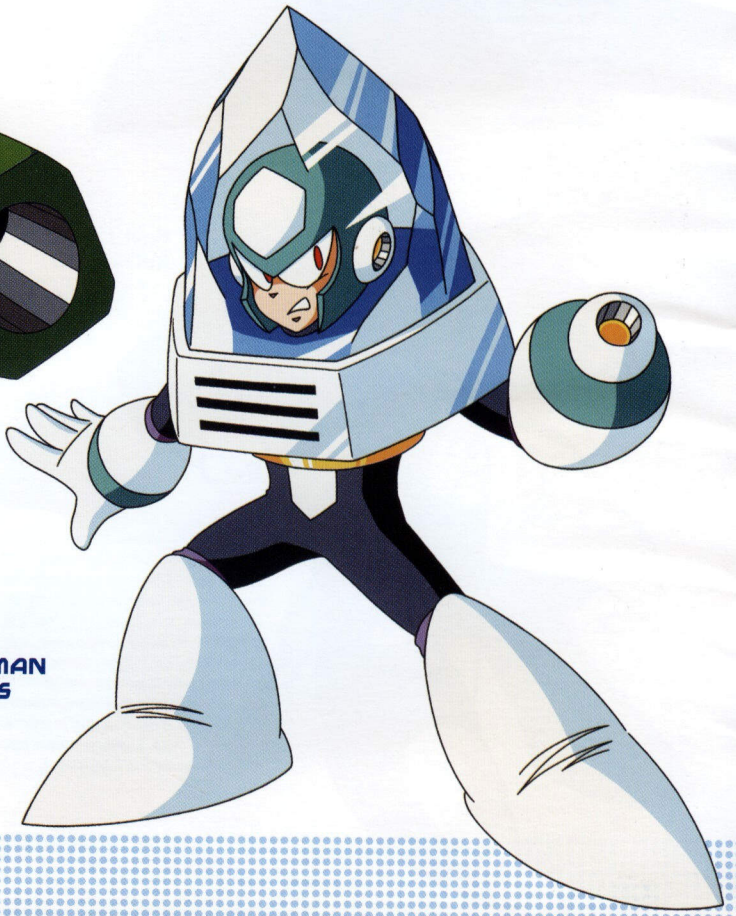


BLADE MAN
DWN.073

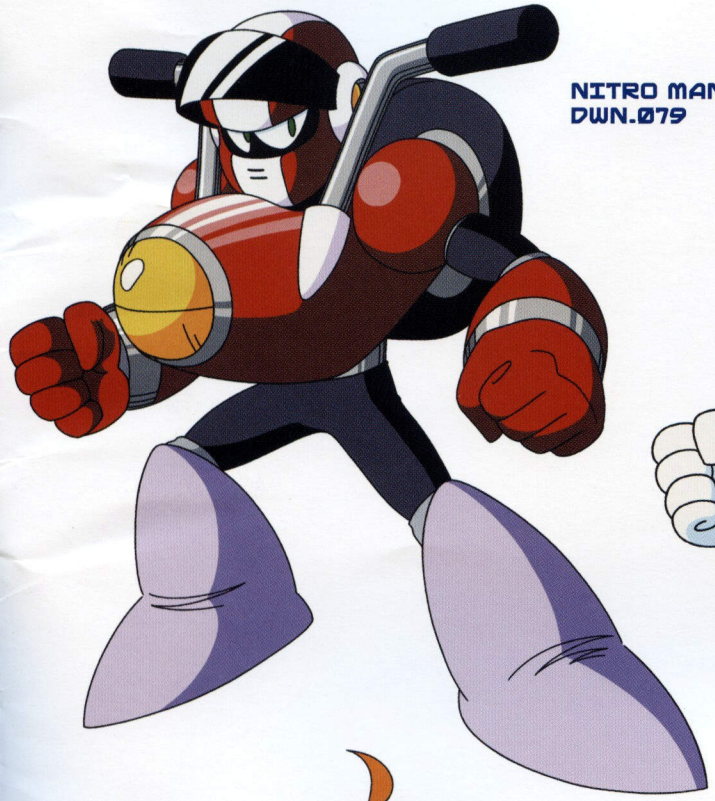
"The most difficult part of drawing Chill Man was making his face visible behind the reflections on the surface of the ice around his head, and this is what I came up with. Did you know that Chill Man can't actually turn his head? I feel bad for him..." (Mizuno)

COMMANDO MAN
DWN.075

"The boss designs themselves were fairly simple, so I added some details. I changed some of the colors at the joints and in some cases added new colors entirely, but I always prioritized the base look of the design. One example of the details I added is the little red triangle on Commando Man." (Mizuno)



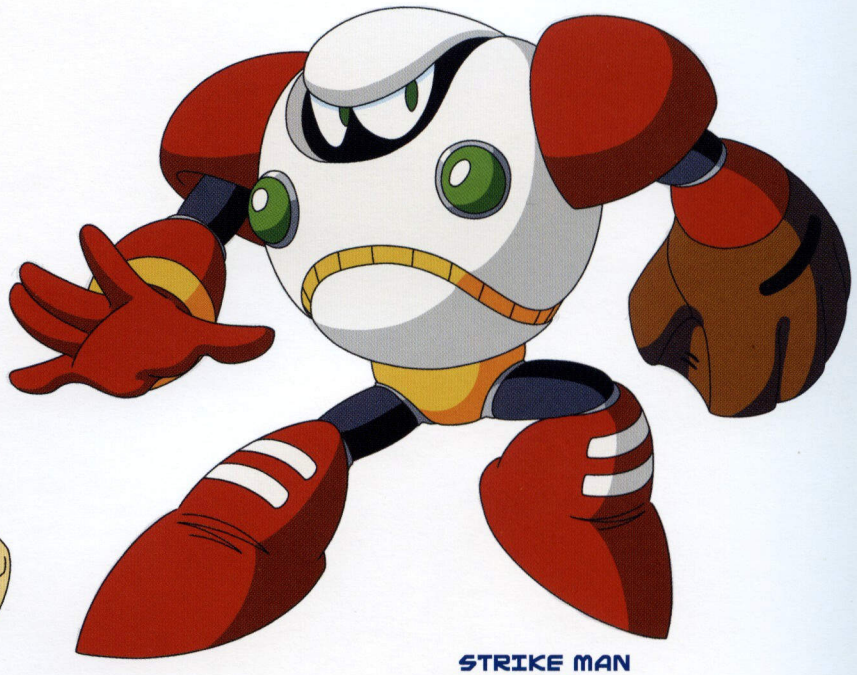
CHILL MAN
DWN.076



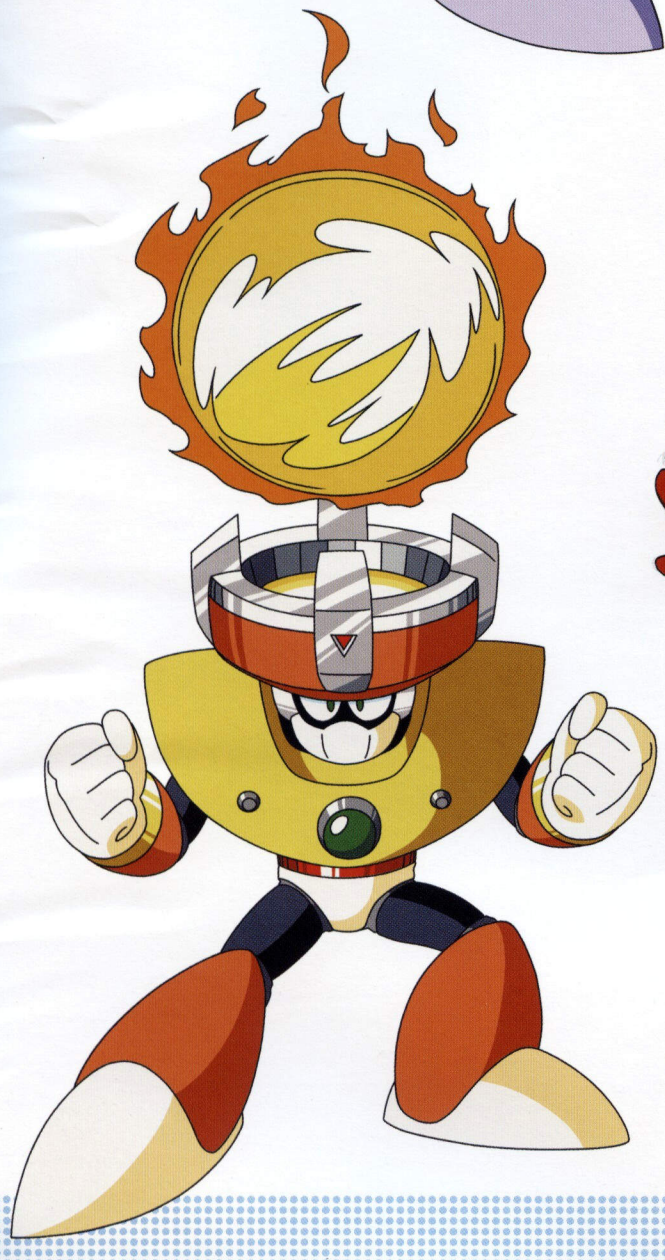
NITRO MAN
DWN.079

SHEEP MAN
DWN.077

"Sheep Man has a strange physical form that I had never worked with. It almost looks like he'd walk on all fours, and his physical balance was so different and unique that I found it quite refreshing. His pose looks kind of awkward though, like it's putting a serious strain on his lower back." (Mizuno)

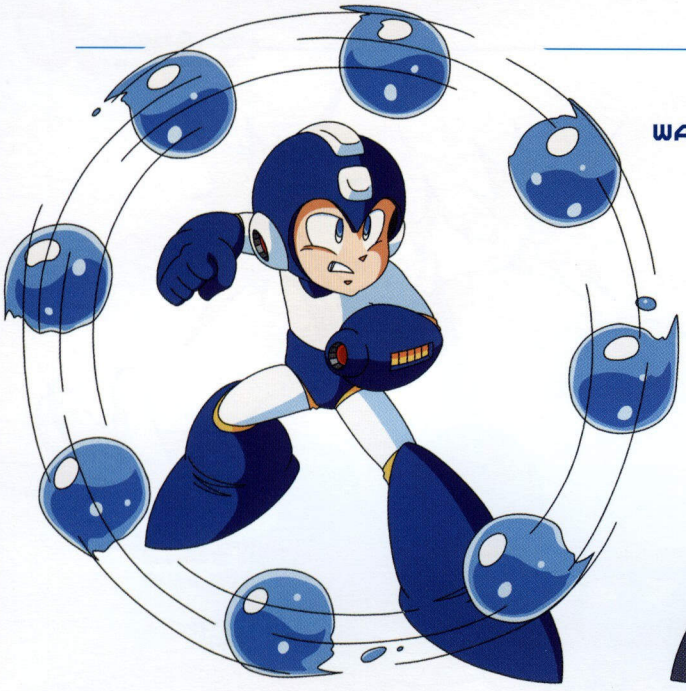


STRIKE MAN
DWN.078

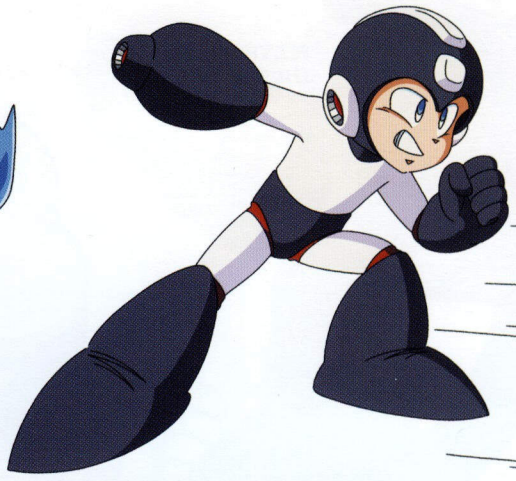


SOLAR MAN
DWN.080

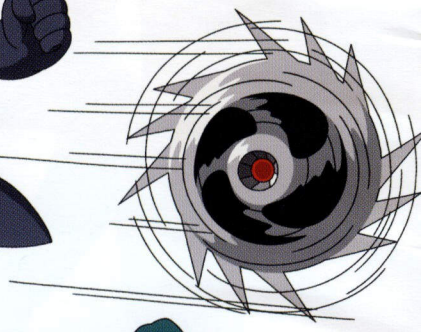
"Solar Man looks like a gas furnace with a sun coming out of it. Since one of Strike Man's hands is a glove, his body is a ball. It's hard to tell if he's the one who's going to be throwing balls, or if someone is going to throw him... Little comical details like that are what makes these character designs so fun." (Mizuno)



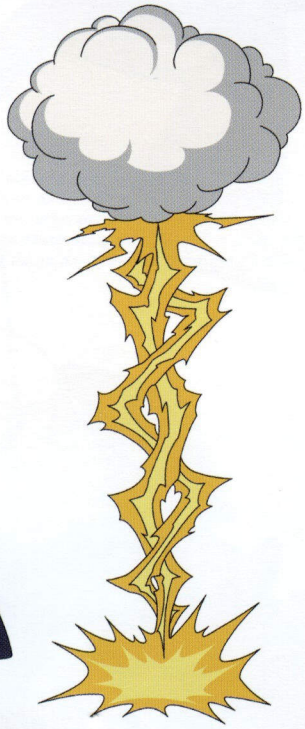
WATER SHIELD



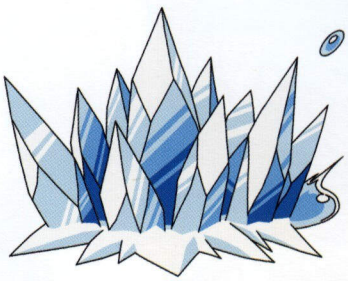
WHEEL CUTTER



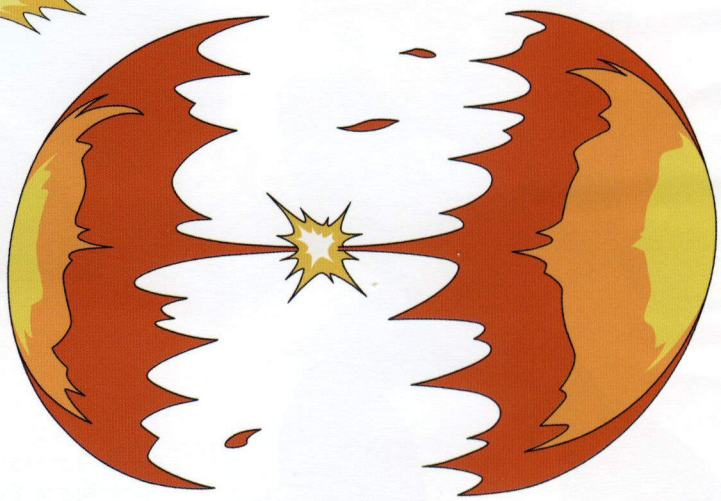
THUNDER WOOL

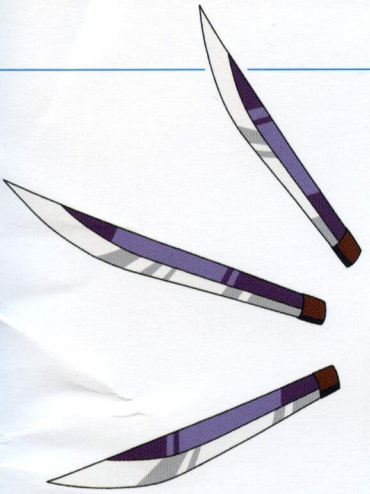


CHILL SPIKE

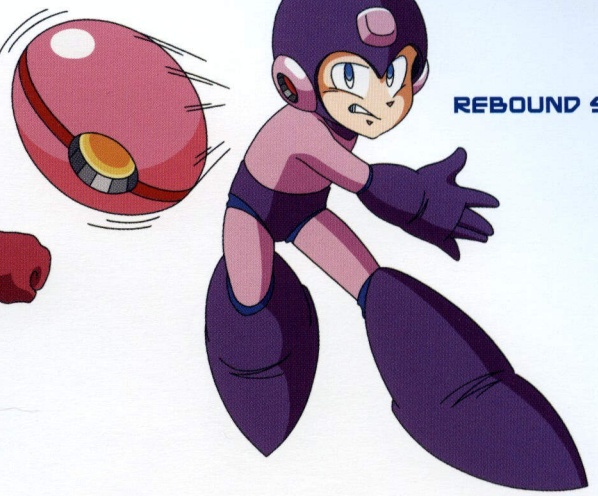


SOLAR BLAZE

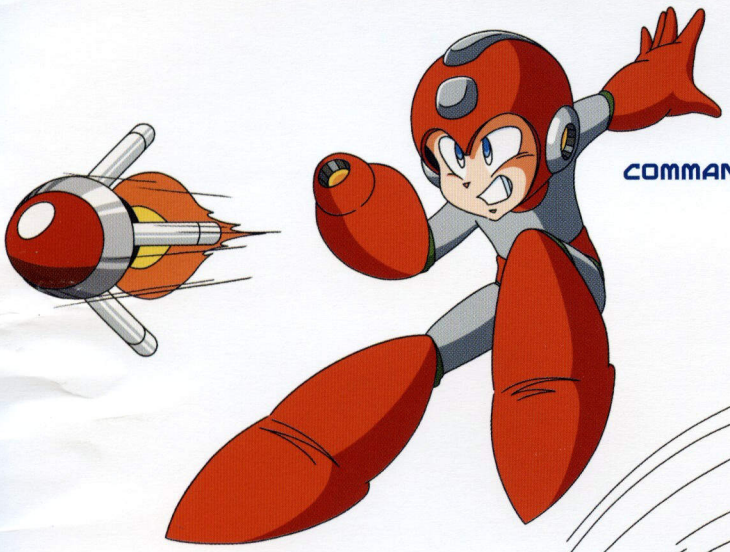




TRIPLE BLADE

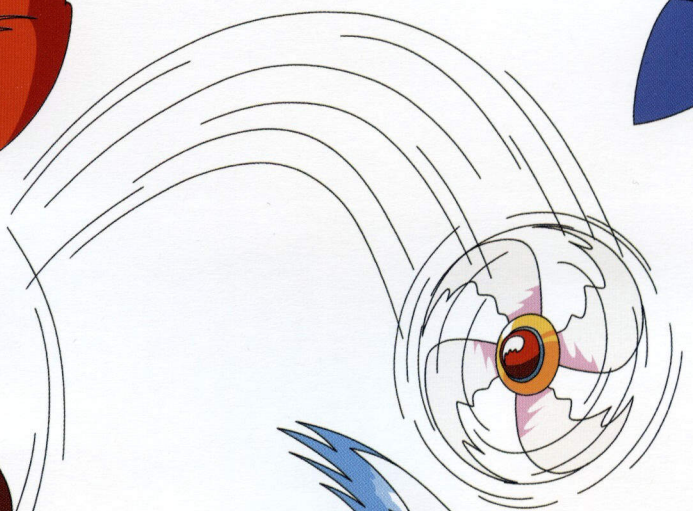


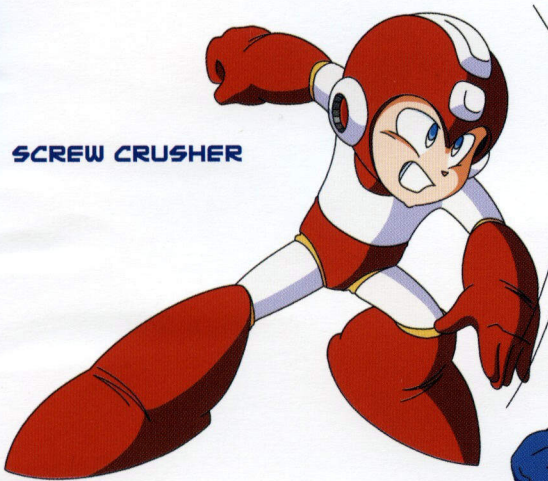
REBOUND STRIKER



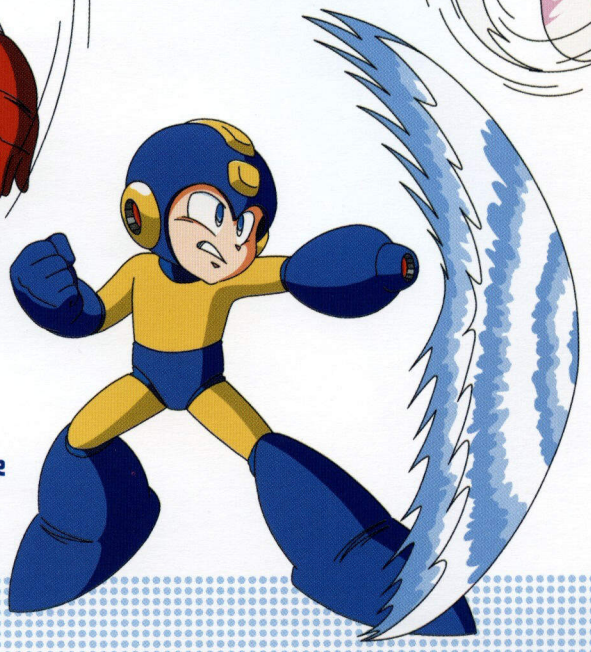
COMMANDO BOMB

BALLADE CRACKER





SCREW CRUSHER



MIRROR BUSTER

"The poses and colors for the special weapons had to be brand new, which put a lot of pressure on me. I squeezed every last bit of creativity out of my brain in order to make this happen. Still, I was very motivated by the simple fact that the Mega Man Killers' special weapons were finally going to be usable again." (Mizuno)

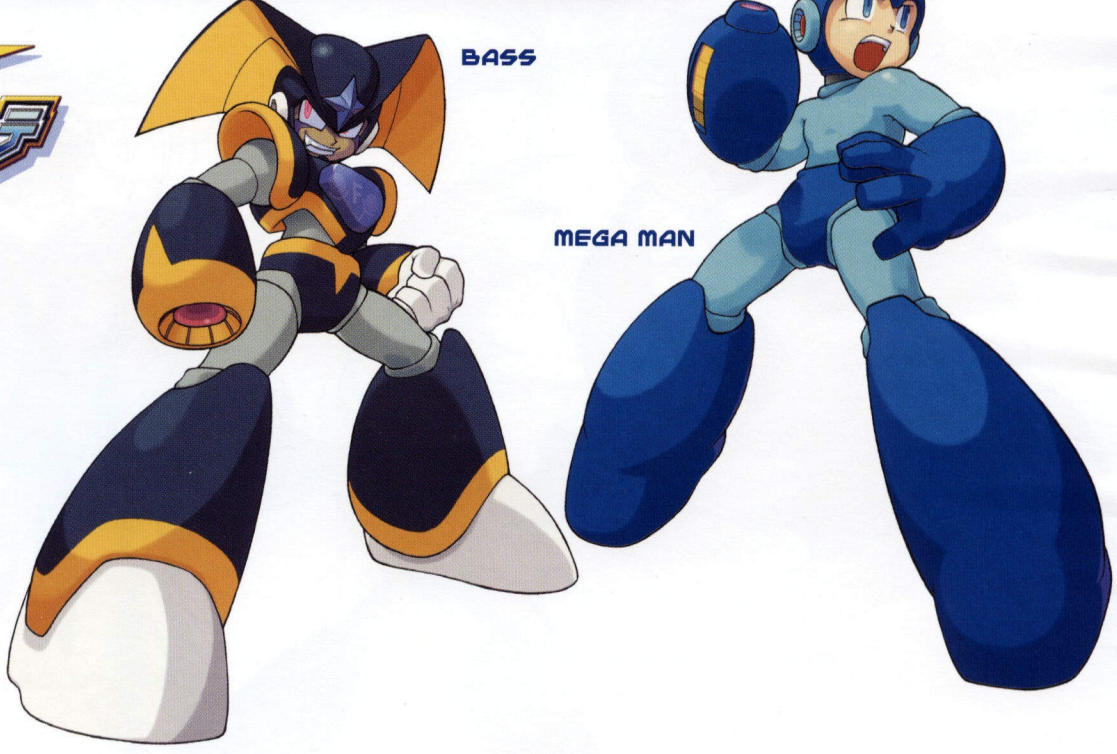
"For me personally, this title is one that I mostly see out of the eyes of a producer. Since it was like a spin-off, I asked Ariga to do the package art, and had manga artists do the boss characters." (Inafune)

"I never would have imagined that I would get the opportunity to do package art for a Mega Man game. I was so very happy and so terribly nervous at the same time. I remember asking Inafune things like 'Should I include all eight bosses in the image?' and he said, 'You can do whatever you like,' which really didn't make it any easier on me. (laughs)" (Ariga)

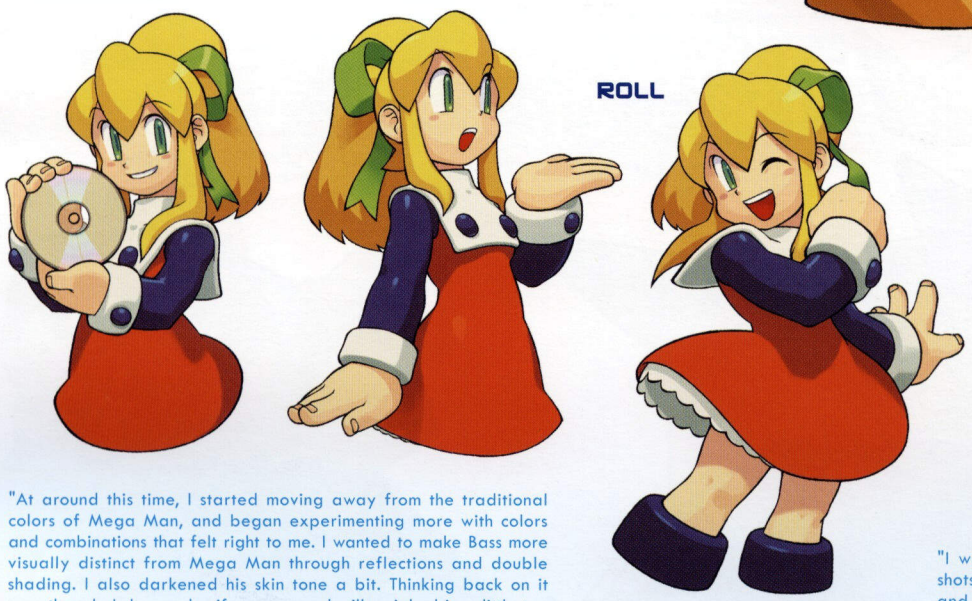
Rockman & Forte
SNES 04/24/1998

After being defeated by Mega Man yet again, Dr. Wily built himself a castle to aid his attempts at world domination, but soon found his new home occupied by a robot calling himself King. Claiming that the world belongs to robots, who are superior to humans in every way, King stated that he would steal all of the data on past Robot Masters from the Robot Museum. Mega Man and Bass depart to see what they can find out about the situation.

"When we made the shift in hardware to the PlayStation and the SEGA Saturn, there were many children who couldn't play '8' because they didn't own either of those consoles. As kids, they didn't have the ability to go out and buy consoles. Even though 'X' had opened its world up on the SNES, the original Mega Man series only went to '7' on that console. That's why we decided to bring out another title for the SNES that was based on '8'. Even though trying to bring out a new title on the SNES was a little backwards at the time, we didn't want to make a half-hearted attempt at it. We decided to reexamine the game from the ground up and make it something that our players could really sink their teeth into." (Inafune)



KING



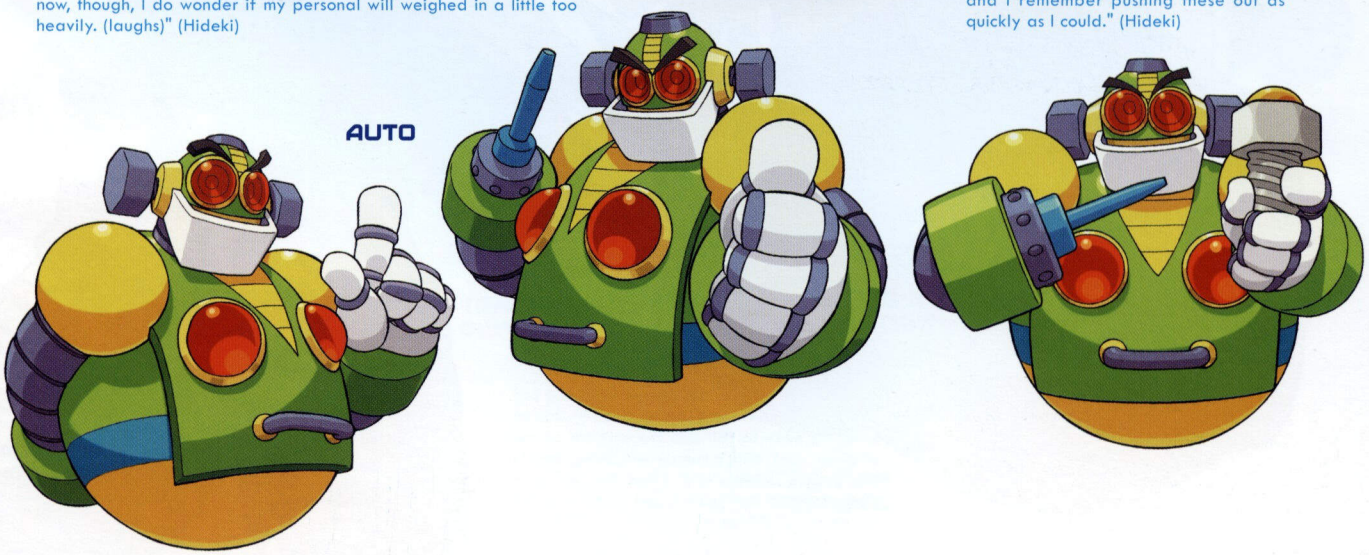
ROLL

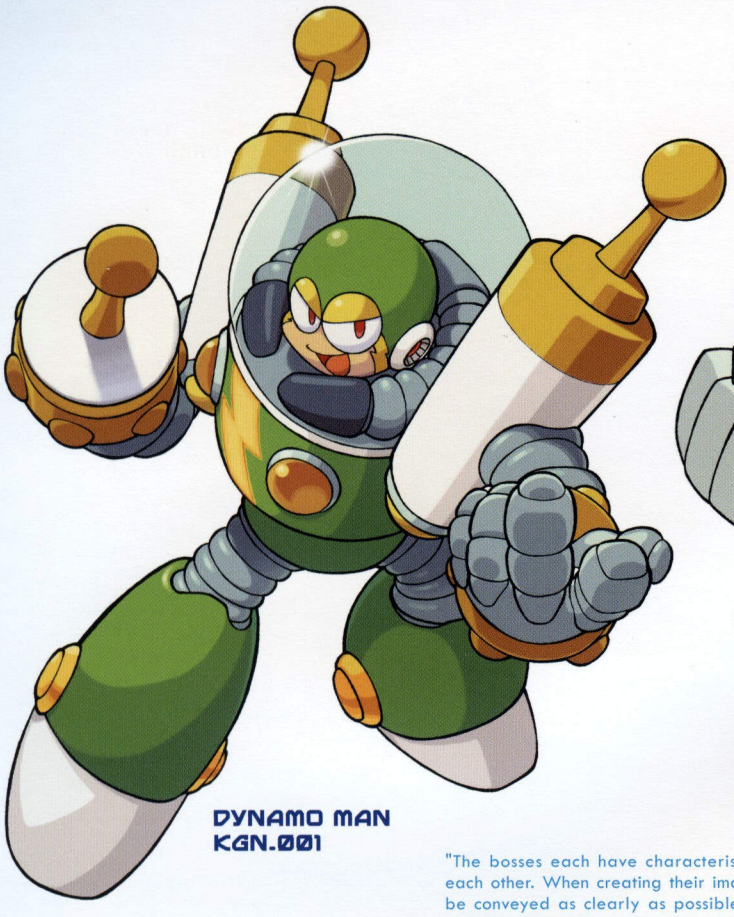
"There were a lot of new people working on the creation of this game, though I did manage to get some of the staff members from the original Mega Man team to form the core of this team. I told them not to compromise, and to make the game as hardcore as possible. 'You're going too easy on them here,' and 'Isn't there something more you can do?' were two phrases that I used a lot during development. (laughs)" (Inafune)

"At around this time, I started moving away from the traditional colors of Mega Man, and began experimenting more with colors and combinations that felt right to me. I wanted to make Bass more visually distinct from Mega Man through reflections and double shading. I also darkened his skin tone a bit. Thinking back on it now, though, I do wonder if my personal will weighed in a little too heavily. (laughs)" (Hideki)

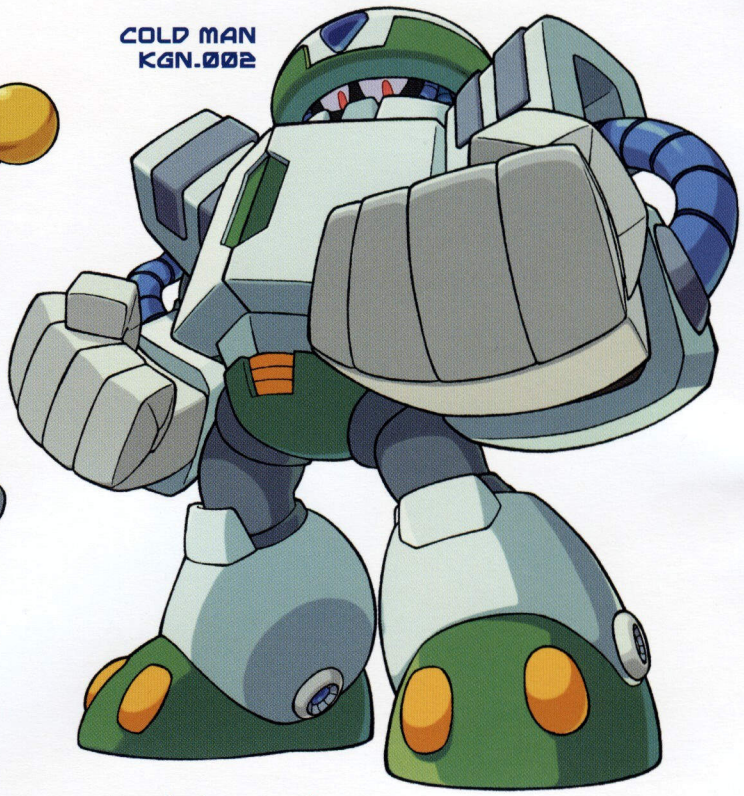
"I was told that we would need bust shots of Roll and Auto for the manual, and I remember pushing these out as quickly as I could." (Hideki)

AUTO





DYNAMO MAN
KGN.001

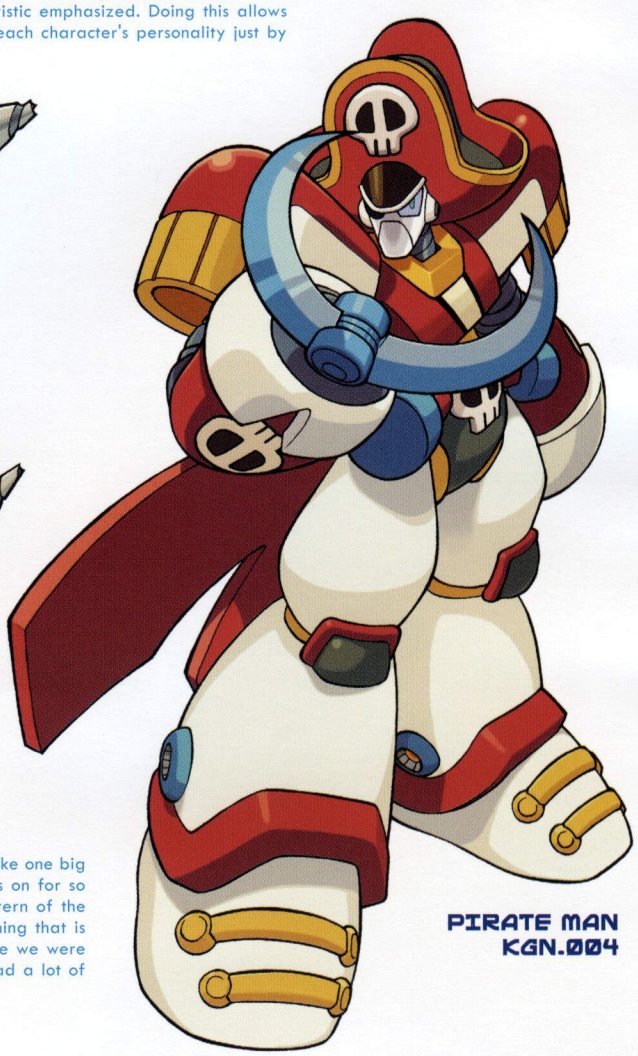


COLD MAN
KGN.002

"The bosses each have characteristics that make them unique from each other. When creating their images, these characteristics need to be conveyed as clearly as possible. Ground Man, for example, has multiple drills jutting out of his body. I also took into consideration things like his wild personality and his 'I'll get him!' attitude. Comical characters, on the other hand, need to appear comical, and honorable guys need to have that characteristic emphasized. Doing this allows players to easily get a sense of each character's personality just by seeing them." (Hideki)

GROUND MAN
KGN.003

"In some ways, I feel this title was like one big party. When the same series goes on for so long, it's easy to fall into the pattern of the original work and produce something that is the 'same old, same old'. I feel like we were able to avoid that pitfall, and I had a lot of fun doing it." (Hideki)



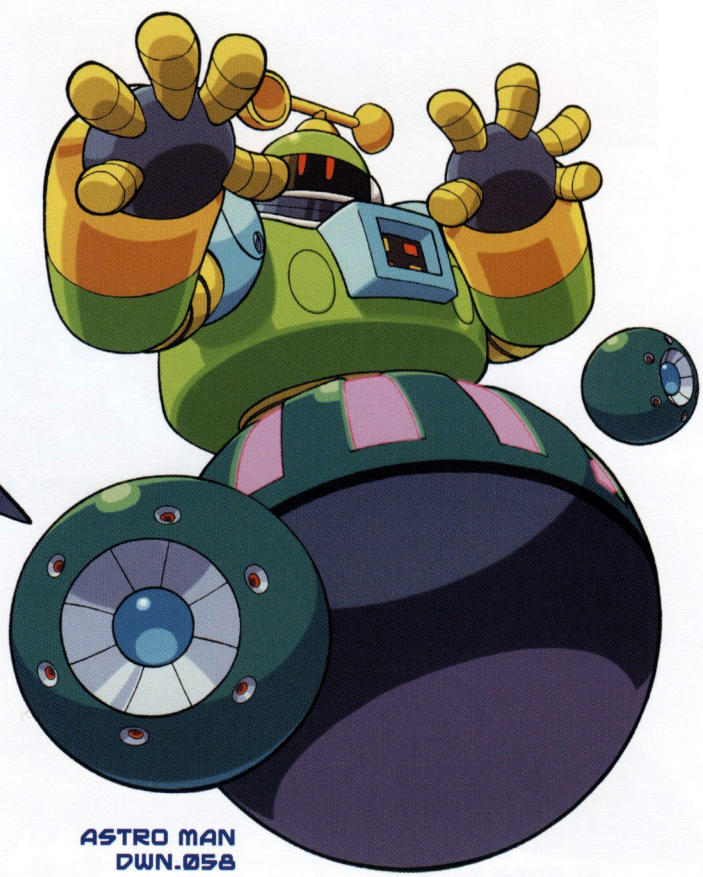
PIRATE MAN
KGN.004

BURNER MAN
KGN.005

MAGIC MAN
KGN.006

"Getting to see the designs of professionals like Ariga, Izuki, and Iwamoto was both educational and fun. One of the many things I learned was that people who have a lot of experience under their belts know how to place accents properly. They don't place them in awkward ways, or simply add too many, like children often will in their drawings. Drawing a great piece is about the balance between addition and subtraction. If you keep adding and adding to your drawing, you'll end up burying any meaningful accents you put in." (Hideki)

TENGU MAN
DWN.057



ASTRO MAN
DWN.058

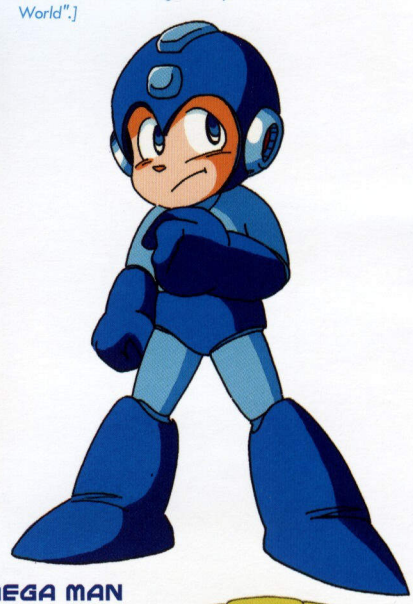
ROCKMAN WORLD
ロックマンワールド

Mega Man: Dr. Wily's Revenge
GB 07/26/1991

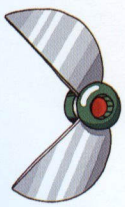
Thanks to the efforts of Mega Man, the super robot created by Dr. Light, Dr. Wily's ambitions did not come to fruition. Peace had returned to the world, but Dr. Wily had secretly altered Dr. Light's industrial robots once again. Even after everything that had happened, Dr. Wily had not abandoned his desire for world domination. In order to stop Dr. Wily from realizing his dream, Mega Man headed to the city.

"This was the first Mega Man to be outsourced. I was curious about what kind of Mega Man an outsider would create. The team leader of 'World 1' was a huge Mega Man fan, and I could see right away that he really 'got it'. In some ways, you might say he understood Mega Man better than some of our own people! (laughs) I think this was the main reason 'World 1' turned out so well." (Inafune)

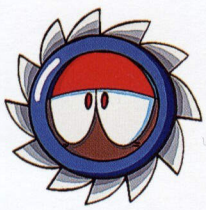
[Editor's note: The creators often identify the GB Mega Man games as "World 1", "World 2", etc., referring to the GB series' original Japanese name "Rockman World".]



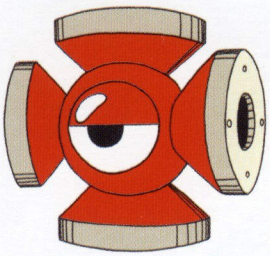
MEGA MAN



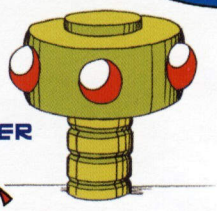
SUPER CUTTER



CUTTING WHEEL

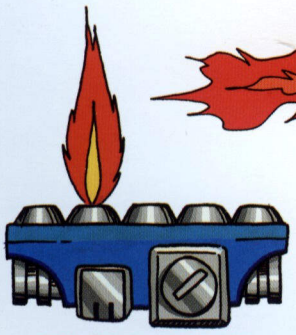


ADHERING SUZY

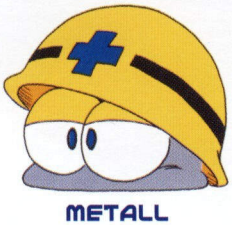


SCREW DRIVER

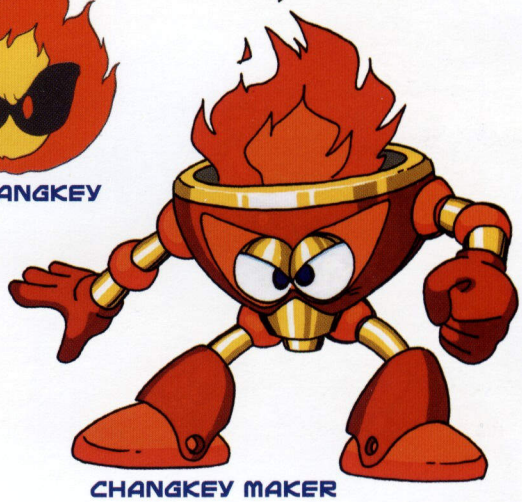
CHANGKEY



BURNER BLOCK

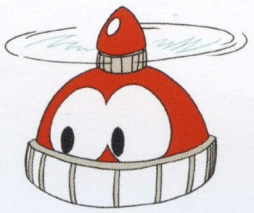


METALL

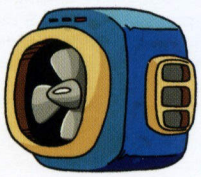


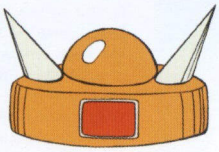
CHANGKEY MAKER

ICE BLOCK



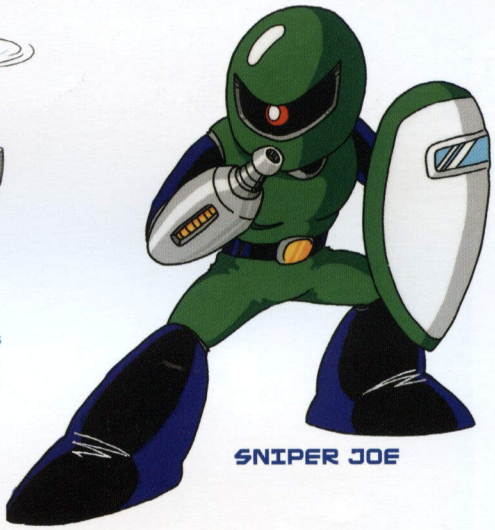
BUNBY HELI





GABYOALL

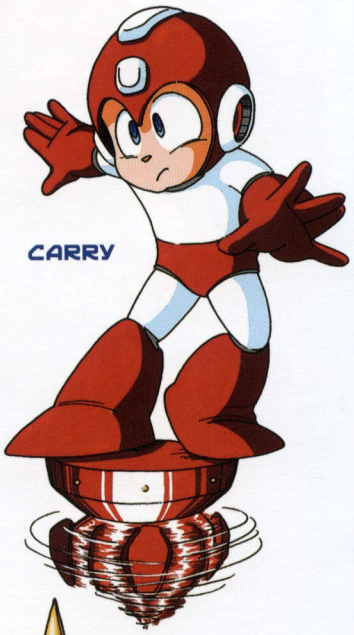
"I was so happy, I drew a bunch of illustrations. The original pieces from '1' were so old; I wanted to provide newer art of Sniper Joe, for instance." (Inafune)



SNIPER JOE

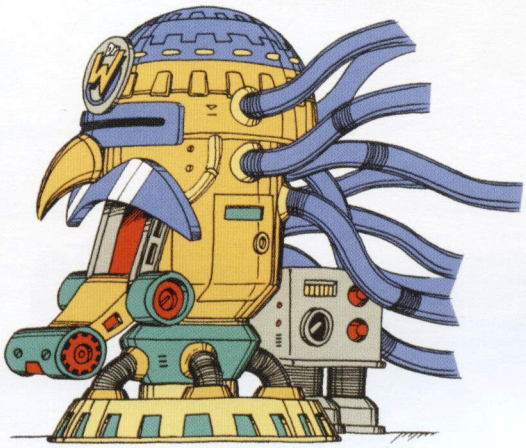
THUNDER BLOCK

MIRROR BUSTER

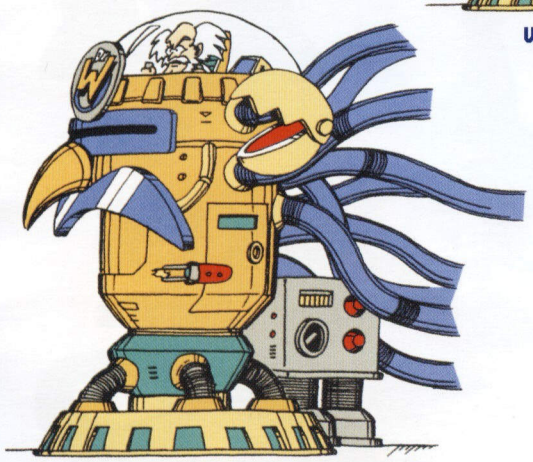


CARRY

APPEARING BLOCK



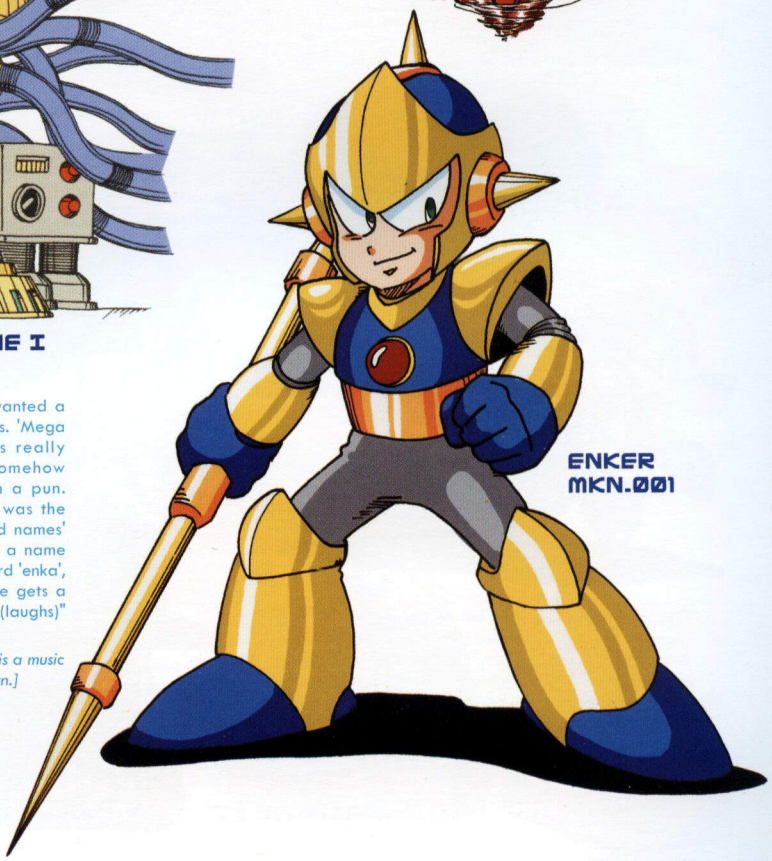
WILY MACHINE I



WILY MACHINE I'

"We decided we wanted a 'World-specific' boss. 'Mega Man Killer' sounds really cool, right? But somehow we ended up with a pun. (laughs) I guess it was the whole 'music-themed names' thing that led us to a name based off of the word 'enka', but I hope everyone gets a giggle out of that. (laughs)" (Inafune)

[Editor's note: "Enka" is a music genre popular in Japan.]



ENKER MKN.ØØ1

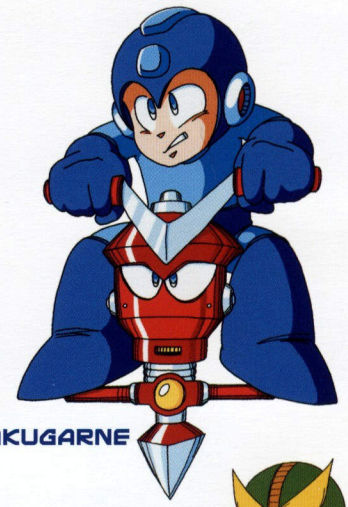
ROCKMAN WORLD 2

ロックマンワールド2

Mega Man II
GB 12/20/1991

Devastated by his defeat at the hands of Mega Man, Dr. Wily stole the time machine from the Time-Space Research Laboratory and headed to the future. Dr. Wily's new plan involved kidnapping the future Mega Man and bringing him back in time to fight the present-day Mega Man. While working in the Time-Space Research Laboratory, Dr. Light was made aware of Dr. Wily's plot thanks to Rush's enhanced sense of smell. Dr. Light immediately sent Mega Man to search for Dr. Wily.

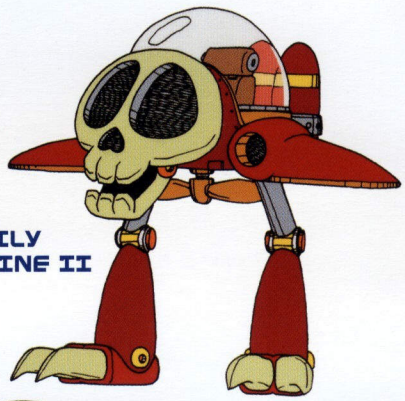
"We hired a different company to do 'World 2', and that was a total nightmare. They just didn't understand Mega Man like the company that did 'World 1'. This experience really made me realize just how important it is to ensure that the people working on Mega Man are people who really 'get it'. This aspect is reflected in the game itself, so I'm sure the players know what I'm talking about better than anyone." (Inafune)



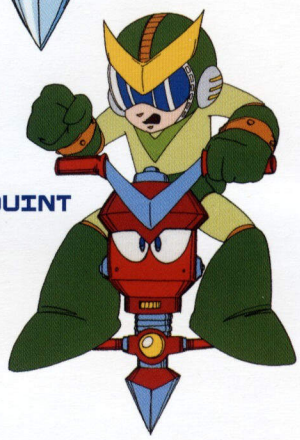
SAKUGARNE

MEGA MAN & RUSH

"Still, I think the main illustrations for 'World 2' turned out quite well. (laughs) The 'World' series was a spin-off, so I could enjoy more freedom than I could with the packages for the NES titles." (Inafune)

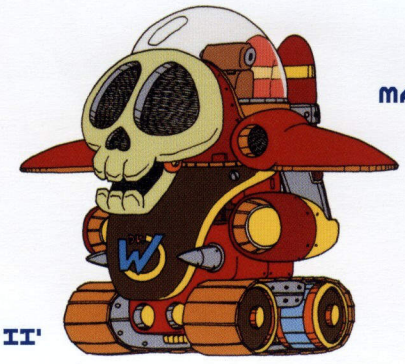


WILY MACHINE II

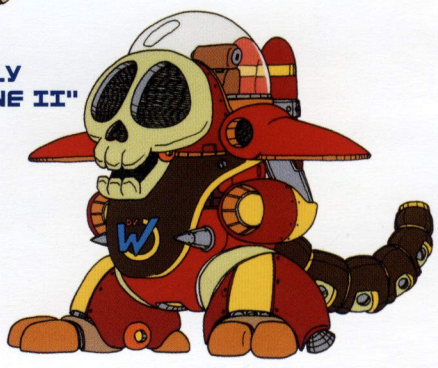


QUINT

"The game was working out so poorly, and I think my very low level of motivation shows through in my design art. I mean, I didn't use shadows properly or anything. I feel that this is something that should never happen, and I would like to offer my sincerest apologies to our players." (Inafune)



WILY MACHINE II'



WILY MACHINE II"

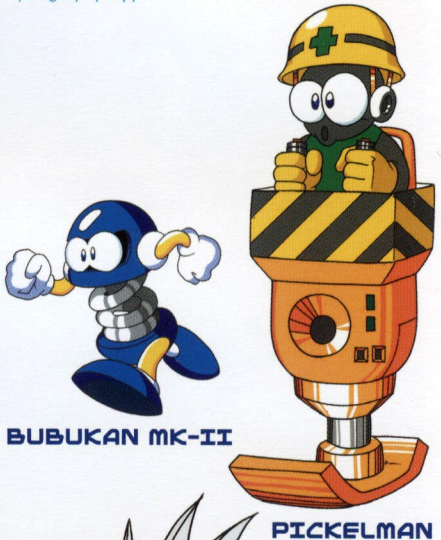
ROCKMAN WORLD 3

Mega Man III
GB 12/11/1992

A few months after their difficult struggle with Dr. Wily, some terrible news reached Dr. Light's laboratory. Something strange was happening to the supercomputer that was responsible for managing the details of everyday life. With outrageous weather patterns and a sudden halt in the transportation system, panic consumed the entire city. To make matters worse, armed robots showed up and began wreaking havoc in the streets. In hopes of reclaiming peace, Mega Man headed out to the urban wasteland.

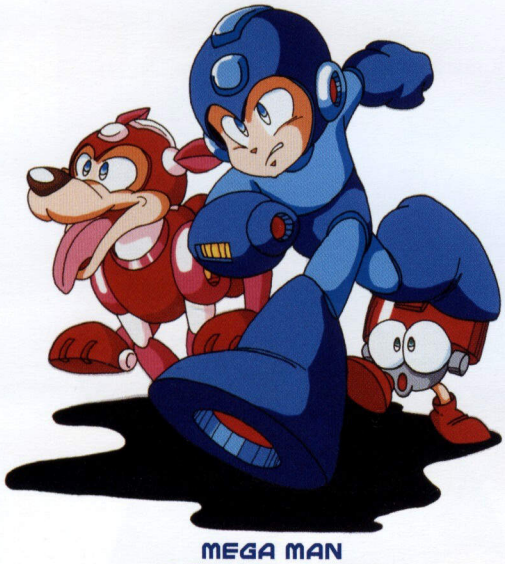
"For some reason, Inafune was set on having background landscapes in the main illustrations for the 'World' series, even though we had never included backgrounds for the NES titles. I did several backgrounds for the 'World' series, but I remember having a hard time getting my work approved. (laughs)" (Kaji)

"Learning from our mistakes with 'World 2', we went back to the same company that did 'World 1' for 'World 3' and onward. We refused to hire any other company, and pushed out titles at a pace of one game per year." (Inafune)

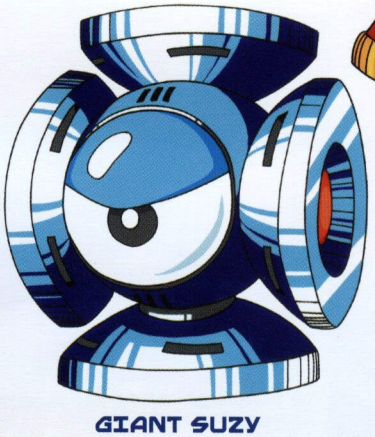


BUBUKAN MK-II

PICKELMAN DADA

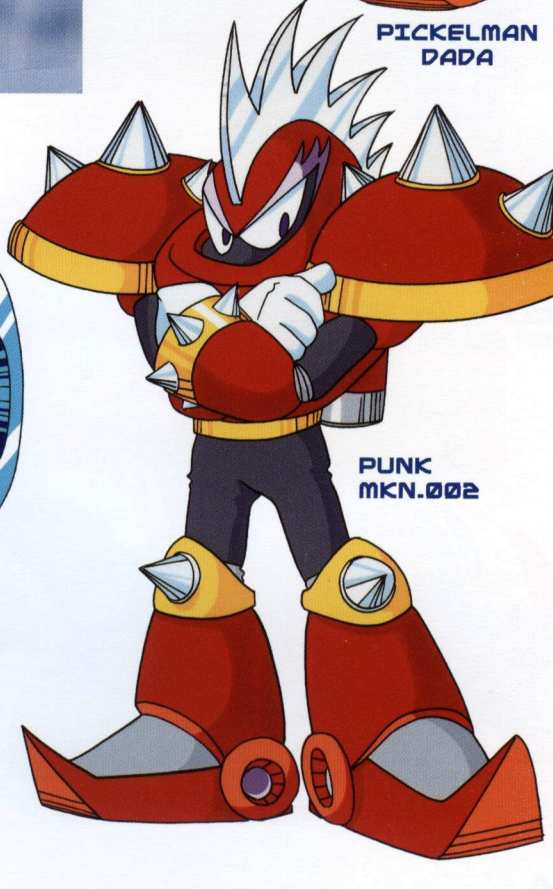


MEGA MAN & RUSH & EDDIE



GIANT SUZY

"I decided to look at 'World 3' as a fresh new start, and I remember digging into it with renewed zest. Punk in particular was a favorite of mine, and I used my sway as the producer to have him included in 'Mega Man Battle Network' as well. Yeah, he gets preferential treatment. (laughs)" (Inafune)



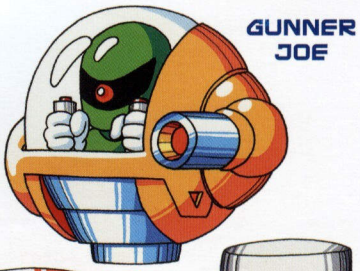
PUNK MKN.002

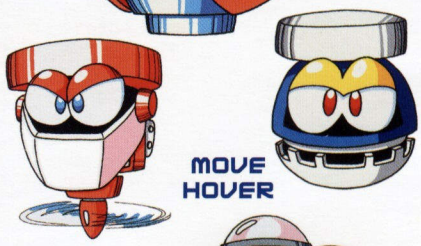
ROCKMAN WORLD 4

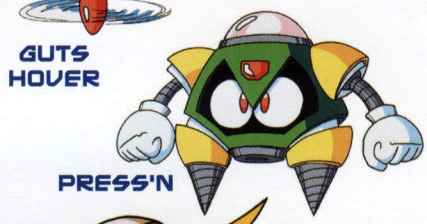
Mega Man IV
GB 10/29/1993

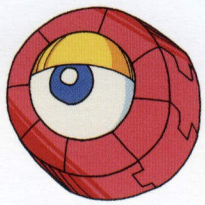
Dr. Light was attending the World Robot Exposition, where scientists from all over the world gathered to present their newest robots. Unbeknownst to the others, Dr. Wily also attended the function and released a special electrical pulse into the crowd. All of the robots present went out of control, and proceeded to scatter into different regions. Mega Man, who was able to retain his sense of self due to his Conscience of Justice circuitry, immediately headed out to make things right.

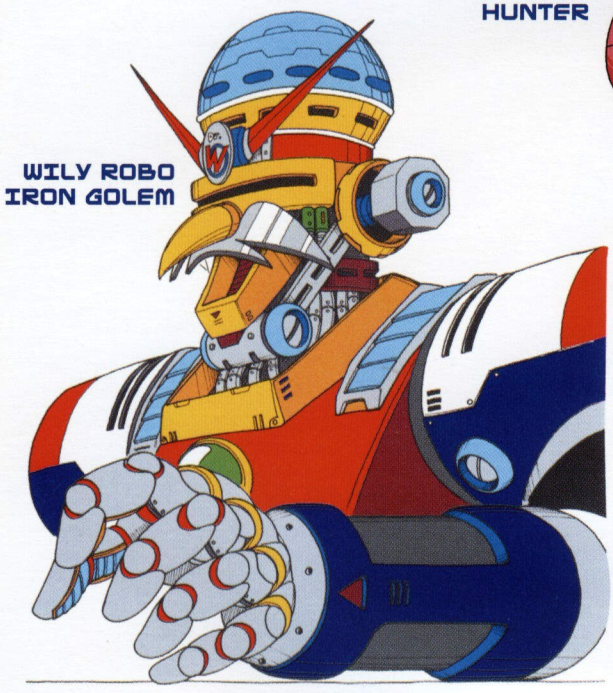
"It all felt like one continuous flow from 'World 3' to 'World 4'. We took two titles from the NES series and added new things to spice them up. We were pretty much hanging ten by this point." (Inafune)



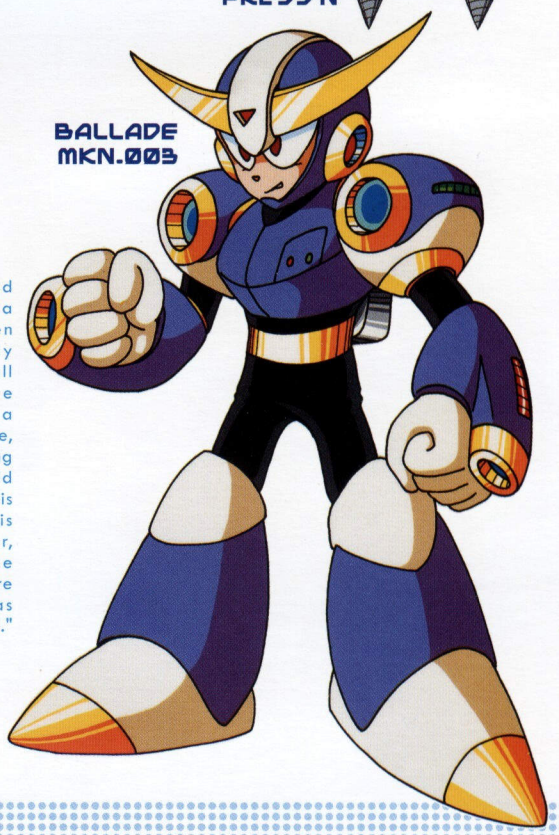








"With Enker, Punk, and Ballade, the 'Mega Man Killers' had been established. I'm really happy with how they all turned out. When we decided to include a second form for Ballade, I had a lot of fun thinking up the changes he would undergo. The horns on his head would turn up, his bombs would get bigger, and his eyes would be covered by shades... there were all kinds of ideas running through my head." (Inafune)

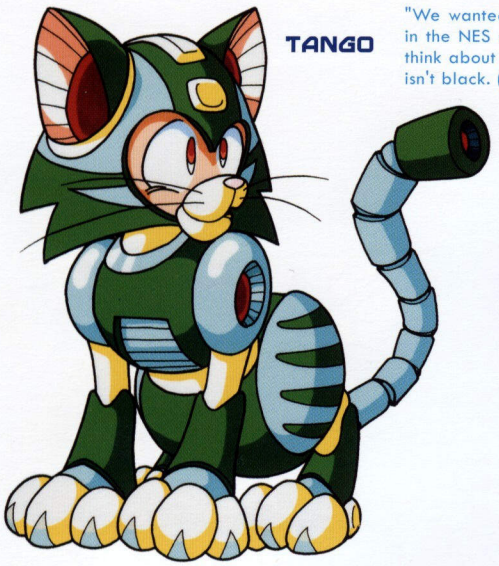


ROCKMAN WORLD 5

Mega Man V
GB 07/22/1994

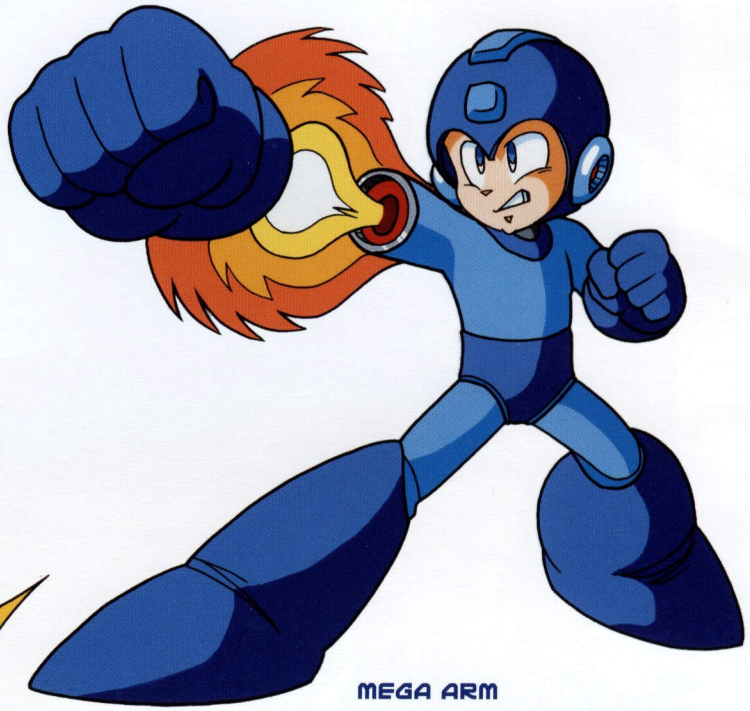
With no recent news of Dr. Wily, the world was slowly forgetting he ever existed. Then a combat robot called Terra suddenly showed up and defeated Mega Man in battle. It was only a few hours later that cities all over the world were being taken over by a group called the "Stardroids", who claimed to hail from space. Fully restored, Mega Man equipped his new weapon, the Mega Arm, and headed out to meet his newest adversaries.

"We had basically been combining two NES titles each time so far, and at this point we only had '6' left... so we decided to create something new and original. Of all the 'World' titles, I think this one took the most time." (Inafune)



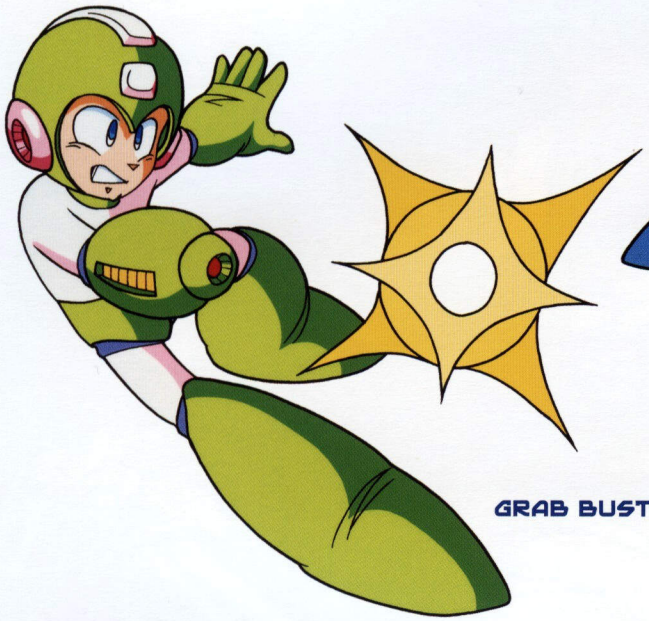
TANGO

"We wanted to introduce a new support character that didn't appear in the NES series, and that's when we came up with Tango. Now that I think about it, Tango is also a music-themed name... although this Tango isn't black. (laughs)" (Inafune)



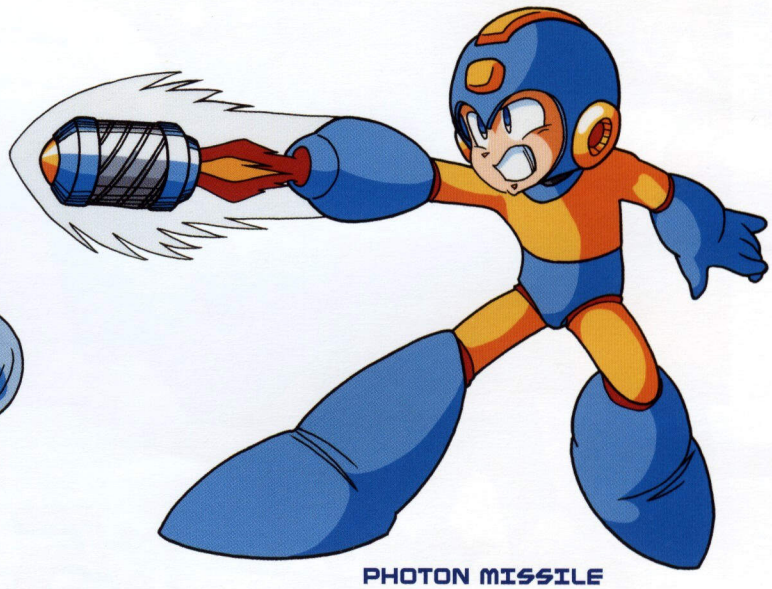
MEGA ARM

"When talks first started about making Mega Man's default attack a rocket punch, I was like, 'A rocket punch!?' (laughs)" (Inafune)



GRAB BUSTER

BUBBLE BOMB

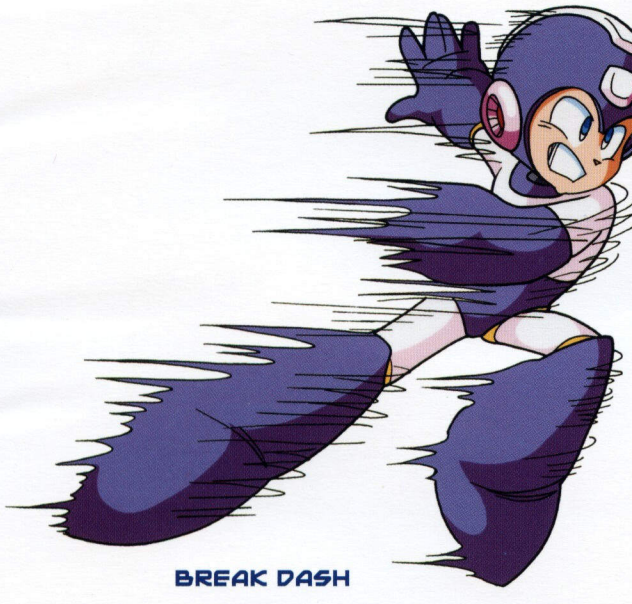


PHOTON MISSILE

ELECTRIC SHOCK

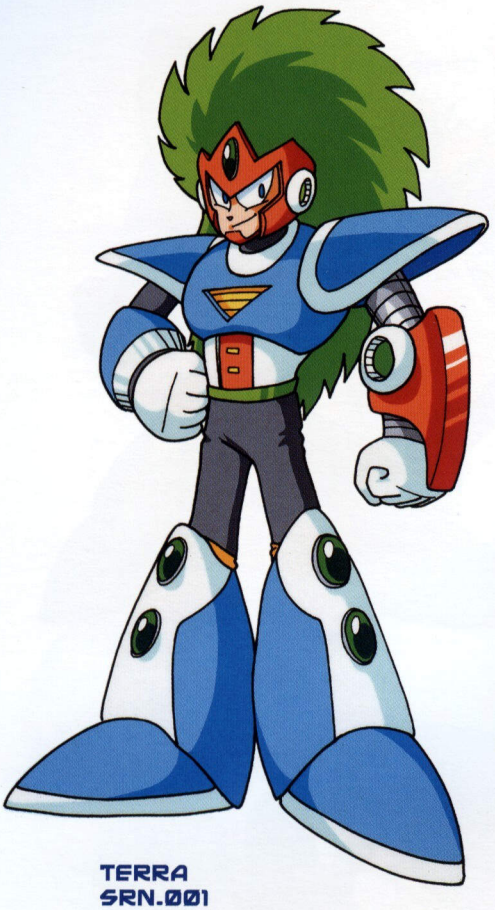
DEEP DIGGER

BLACK HOLE

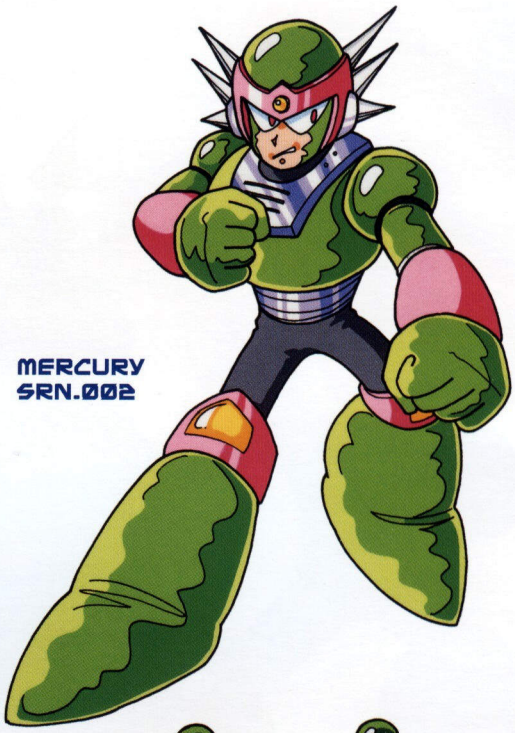


BREAK DASH

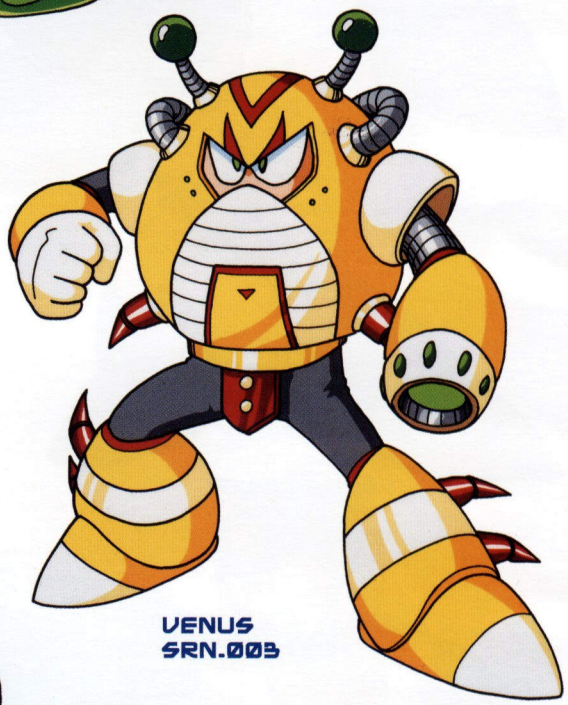
SALT WATER



TERRA
SRN.001



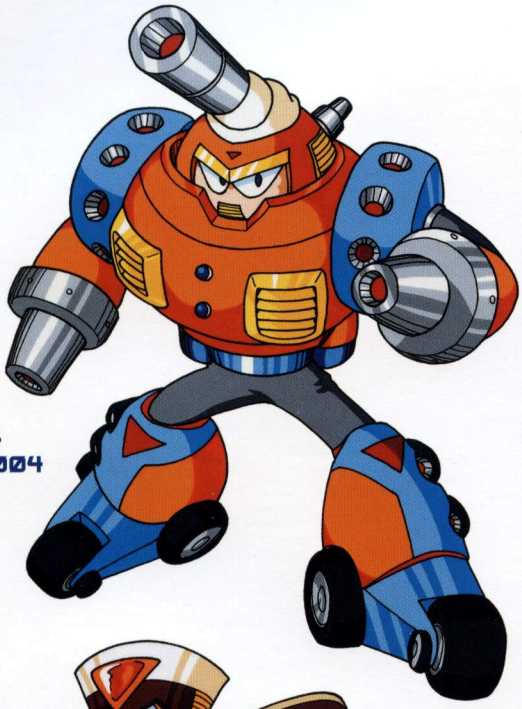
MERCURY
SRN.002



VENUS
SRN.003

DARK MOON

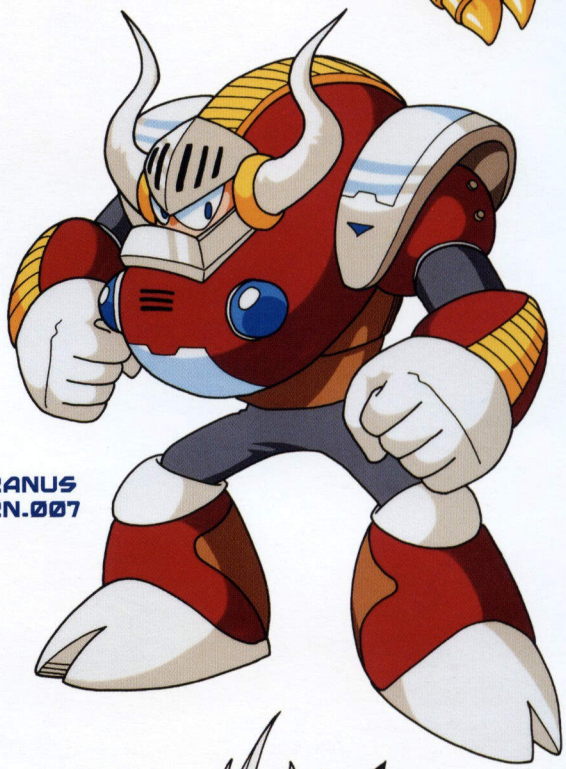
"Once the concept turned to space, I started coming up with designs based on that concept. When you have a theme to follow, it can make things easier and harder at the same time. Especially with a theme as vague as space, I was like, 'What kind of designs am I supposed to come up with?' (laughs)" (Inafune)



MARS
SRN.004

JUPITER
SRN.005

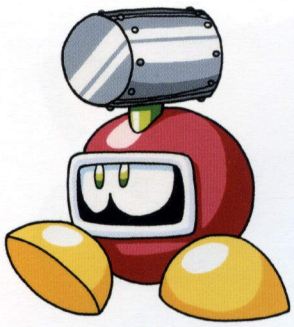
SATURN
SRN.006



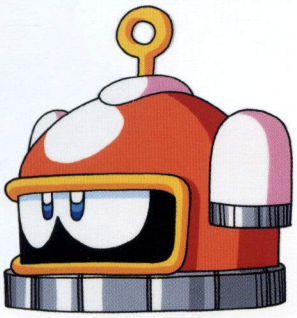
URANUS
SRN.007

PLUTO
SRN.008

NEPTUNE
SRN.009



DONCATCH



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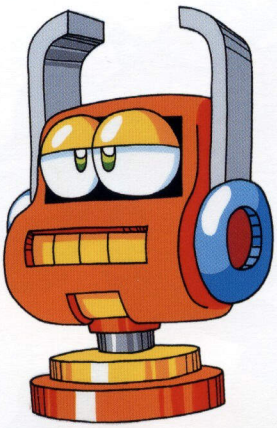

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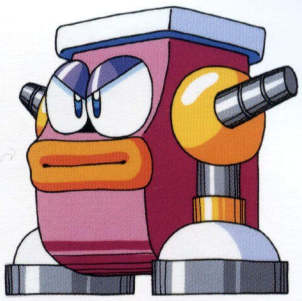
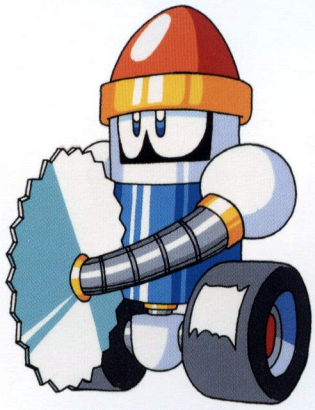
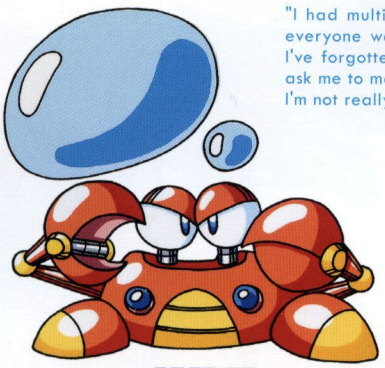


G.S.Q

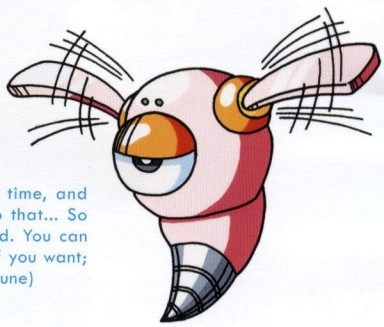


CHAINSOAR



FEEBER

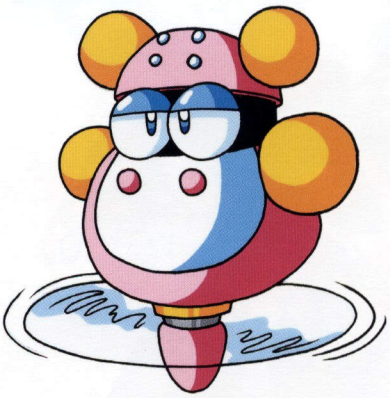
"I had multiple projects going at the same time, and everyone was telling me to draw this or do that... So I've forgotten a lot about the stuff that I did. You can ask me to make a comment about it all now if you want; I'm not really sure what to say. (laughs)" (Inafune)



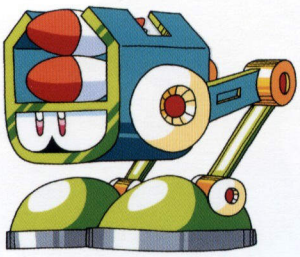
NIBUL

SHABOAN

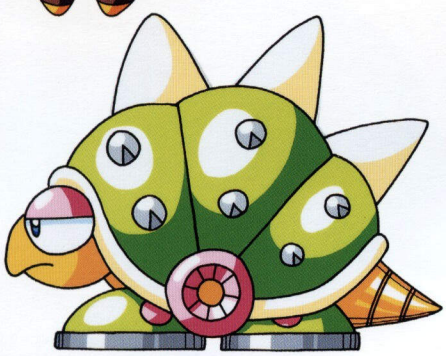
FANKUROW



BABY FLIES



PALM HOPPER



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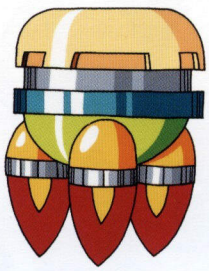
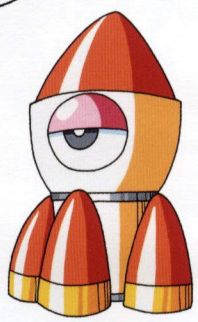
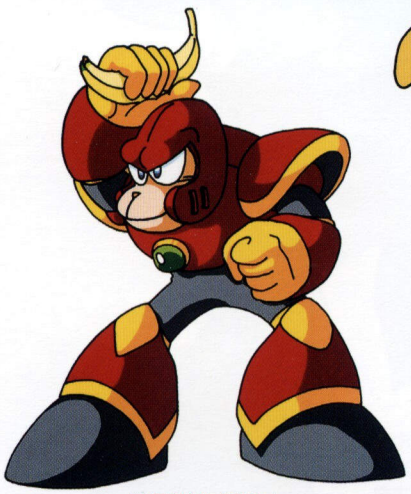


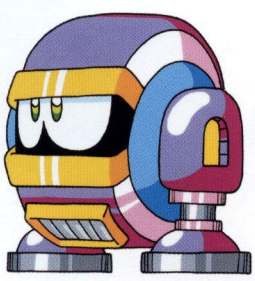
KAMAPOT



PAROCKET

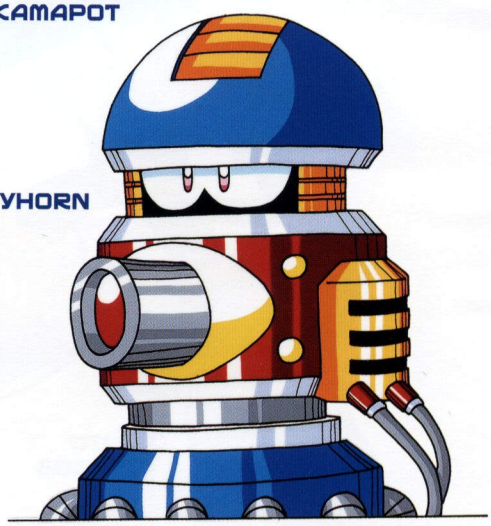


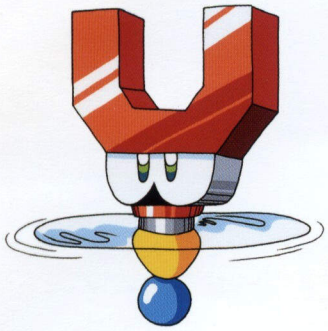
MONKIKKI



BIKKY BOMB

TYHORN





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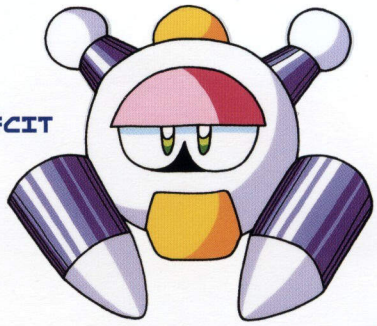

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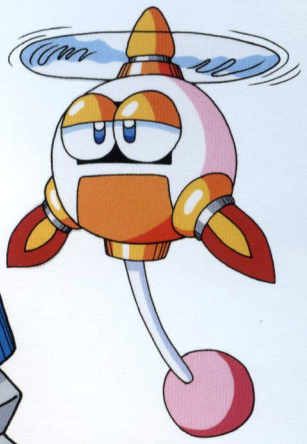
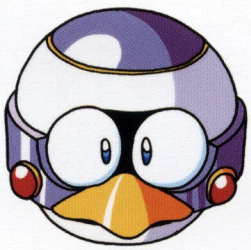


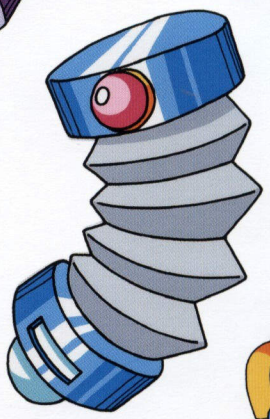
FOOLEY

CHUNCO

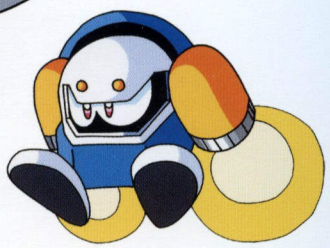


WANDERING HEAD

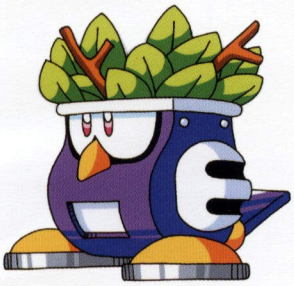
BYOUZ



LA JABA



BOOSTUN



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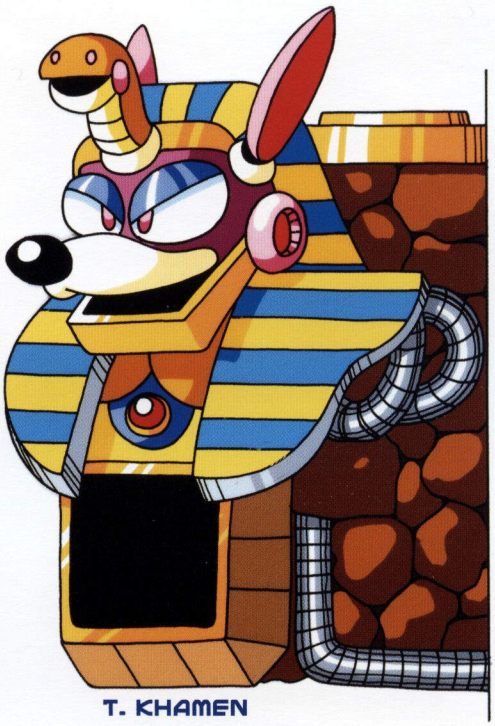
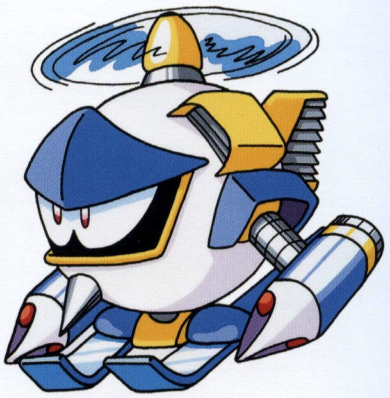
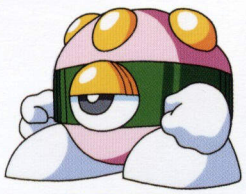


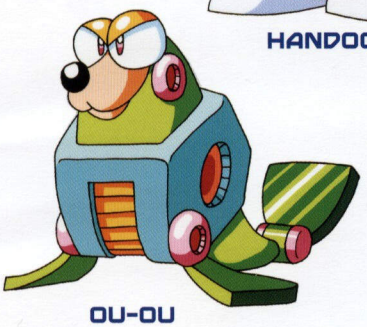
T. KHAMEN



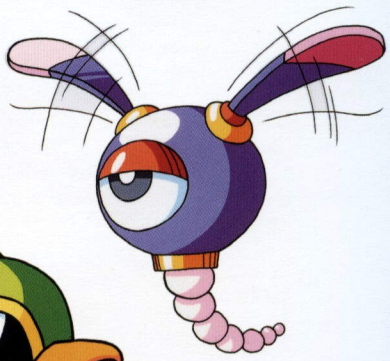
HYOEY



HANDOO



OU-OU



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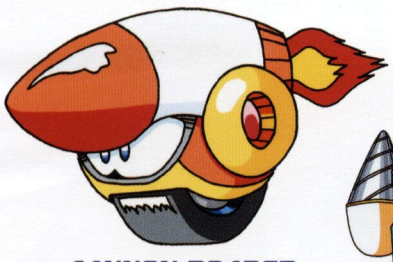
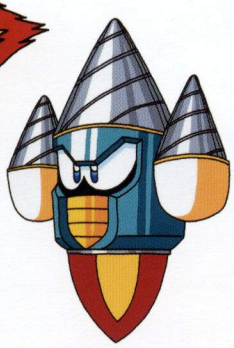
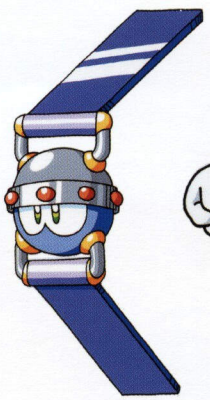


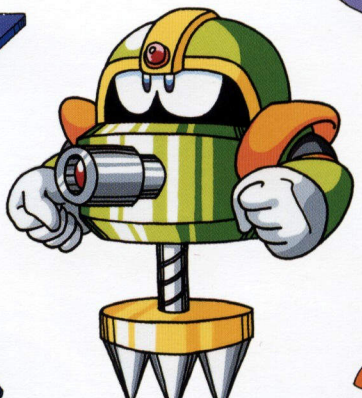
CANNON ROADER



GUNDRILL



SWIM BALL



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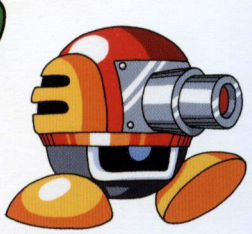

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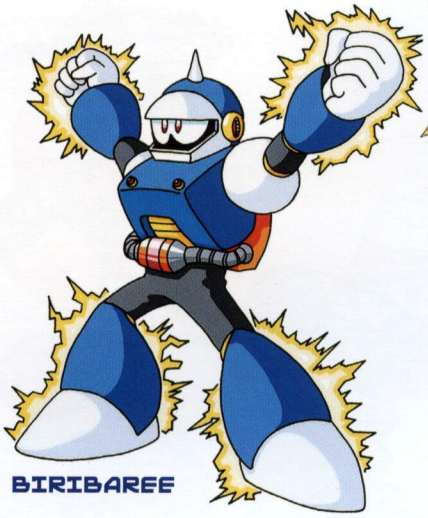

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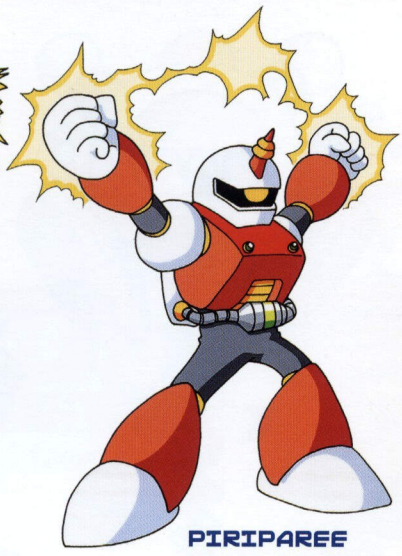
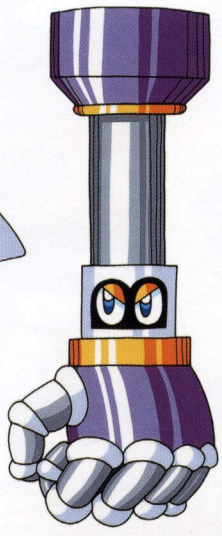
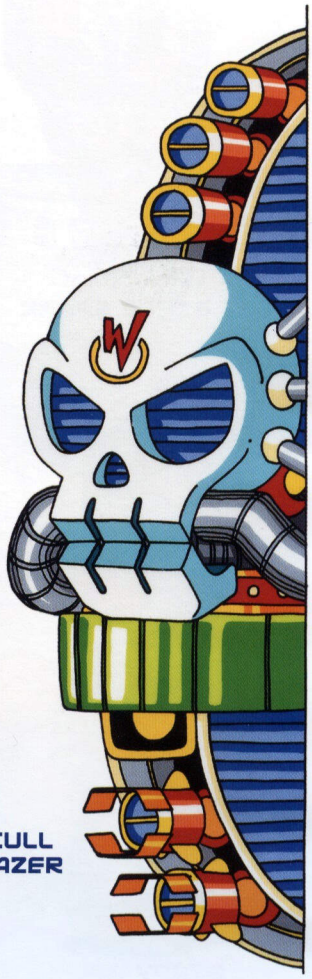


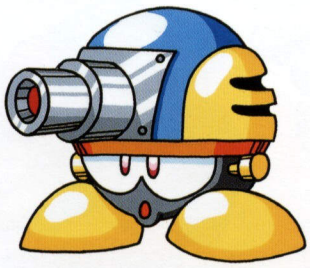
PIRIPAREE



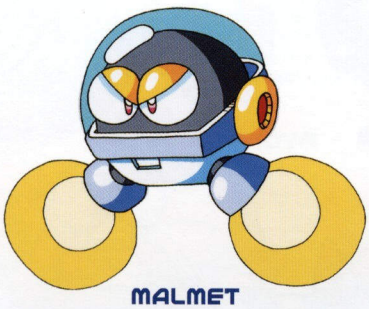
L. KNUCKLE &
R. KNUCKLE



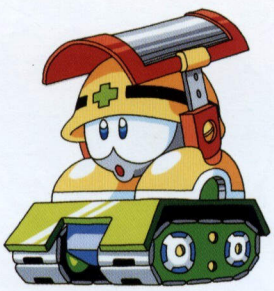
SKULL
BLAZER



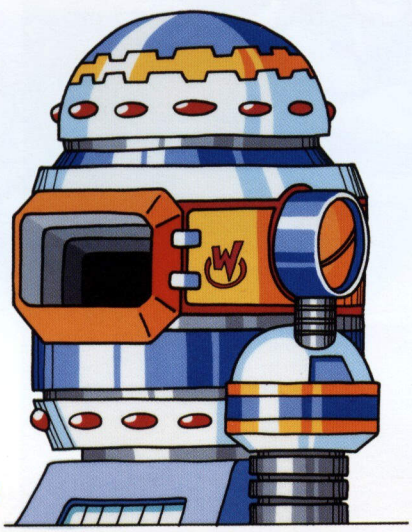
METALL SNIPER



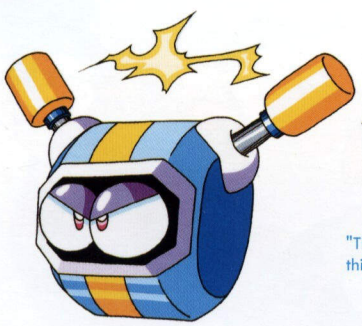
MALMET



HELL METALL DX

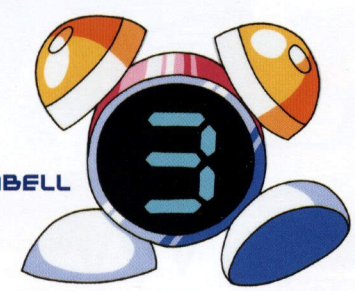


BRAIN CRUSHER



PIKASHU

"This was the last title in the 'World' series. In the end, I think we had a lot of fun working on this series." (Inafune)



ALABELL

SUNSTAR

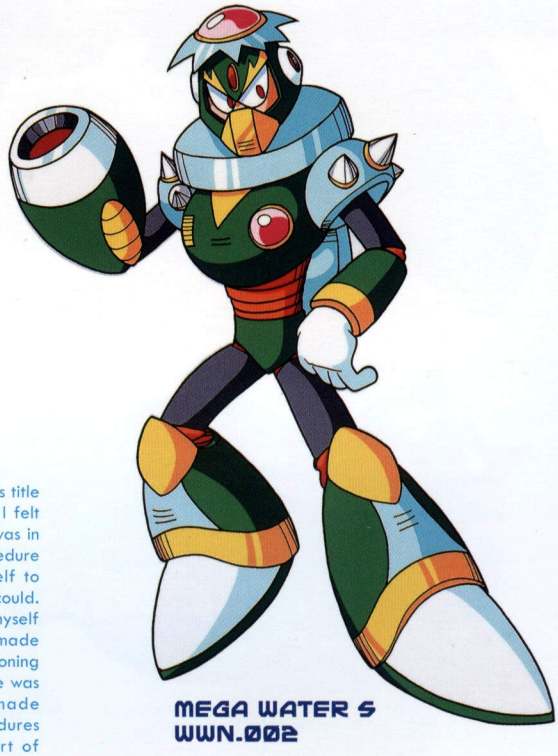
ROCKMAN MEGA WORLD

Tired of having his plans foiled every time by Mega Man, Dr. Wily decided to build himself a time machine. Transporting himself into the past, Dr. Wily restored his defeated robots and started causing chaos. At this rate, even the peaceful past was going to be tainted by Dr. Wily's ambitions! In order to stop Dr. Wily, Mega Man was sent into the past in a time machine hastily crafted by Dr. Light.

Mega Man: The Wily Wars
SG 10/21/1994

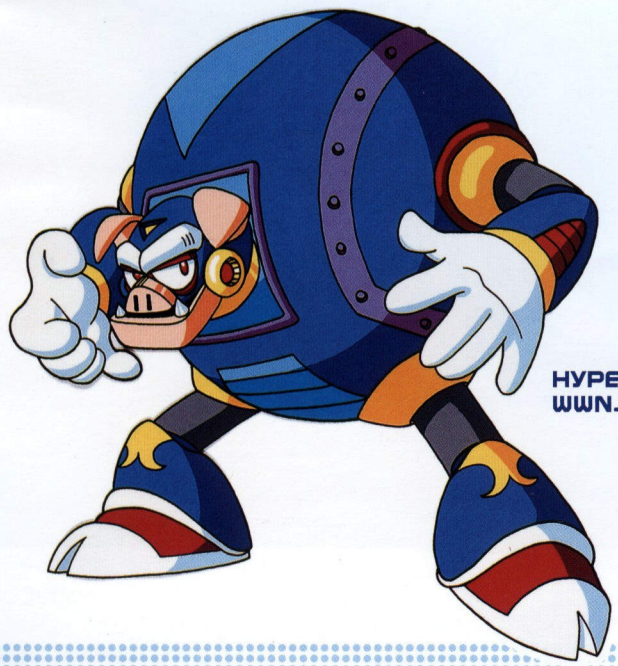
BUSTER ROD G
WWN.001

"We were told that the new theme was going to be the novel 'Journey to the West'. While drawing the boss characters, I tried to take the flavor of the theme and give it that Mega Man twist. I think this kind of blending can be pretty interesting when done right." (Inafune)



MEGA WATER S
WWN.002

"The bug check phase for this title was an absolute nightmare. I felt so bad for the person who was in charge of the checking procedure that I even jumped in myself to help out in any way that I could. It was so bad that I found myself saying, 'I can't believe we made it out of there alive.' Questioning whether or not this nightmare was 'truly necessary', we've made some changes in our procedures to hopefully avoid this sort of situation in the future." (Inafune)



HYPER STORM H
WWN.003

"I barely did anything at all for this title. I did the designs for the 'Journey to the West' bosses and the Mega Man in the center of the package art, but that's it. Just helping out here and there. We had outsourced this one as well, but they weren't exactly powering through it, so..." (Inafune)

ROCKMAN THE POWER BATTLE

Mega Man: The Power Battle
AC 10/1995

Dr. Wily's up to his old tricks again! This time, he has restored the robots defeated by Mega Man in the past and sent them in for another battle! "How does it feel to be reunited with your old friends, Mega Man? I've powered them up considerably from their original abilities, so I hope you all have a lot of fun." Thus began the greatest battle in history.

"I did the draft of this piece." (Suetsugu)

ROCKMAN 2 THE POWER FIGHTERS

Mega Man 2: The Power Fighters
AC 08/1996

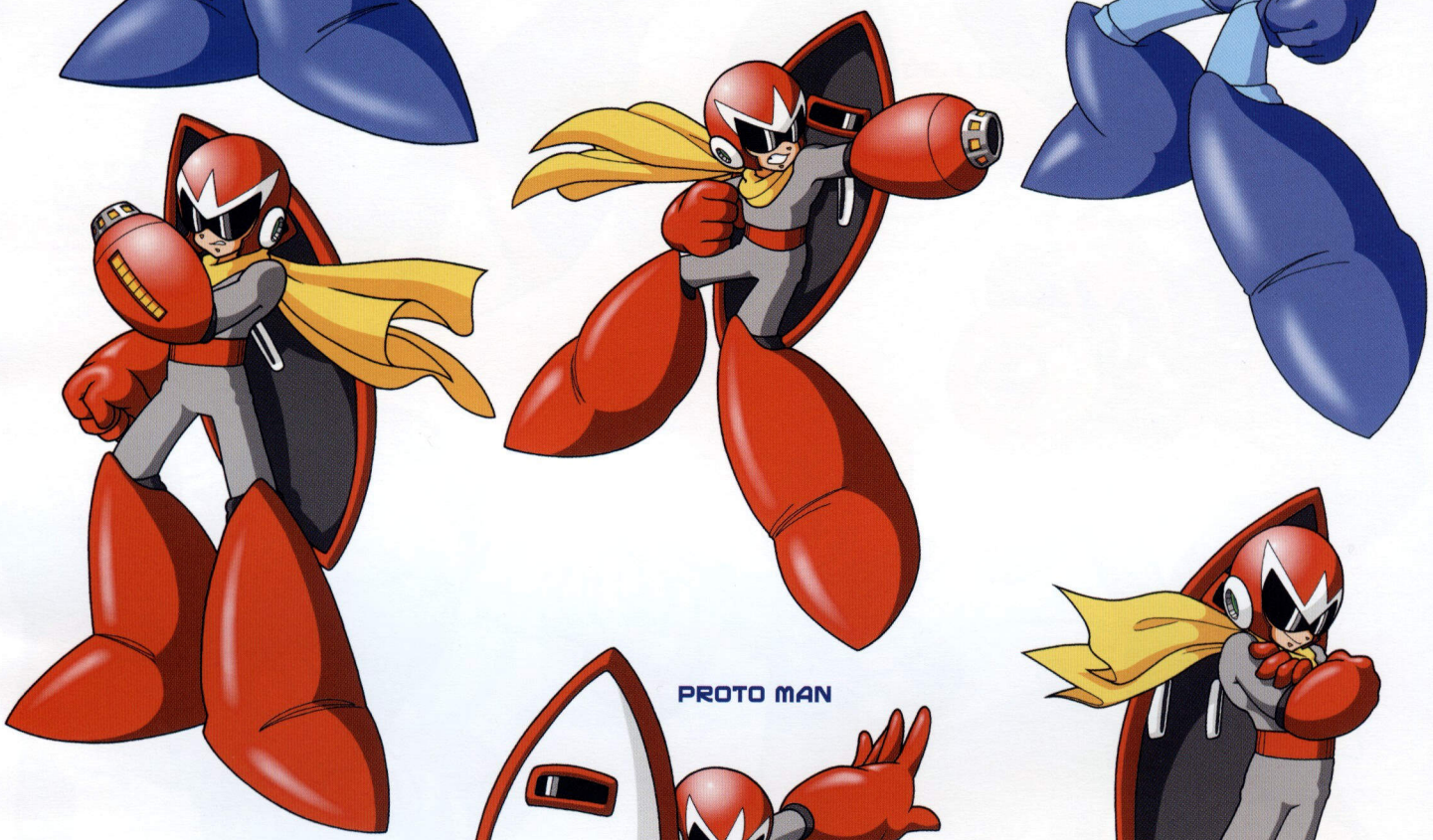
One day, while Dr. Light was researching an unknown energy source from space, his laboratory was attacked by Wily mechs. The unknown energy source and the new parts that were under development were stolen from the laboratory. To make matters worse, Roll also went missing... With the addition of the mysterious new robot "Duo", a new battle is about to begin!

"I was involved in certain parts of the arcade version. I think this is one of my drawings...? I did drafts, line drawings, and finishing touches, but the work was divided up between so many people... it's hard to remember exactly what I did. Still, it's a real blast from the past to get to see these pieces now." (Hideki)

"When we were offered the opportunity to take Mega Man to the arcade, I was like, 'Sure.' With my trusty 'Mega Man fan' team leader in charge of things, I felt confident counting on him. I remember how happy it made me when I saw them redoing the bosses I drew from the NES era into more modern and visually attractive graphics." (Inafune)

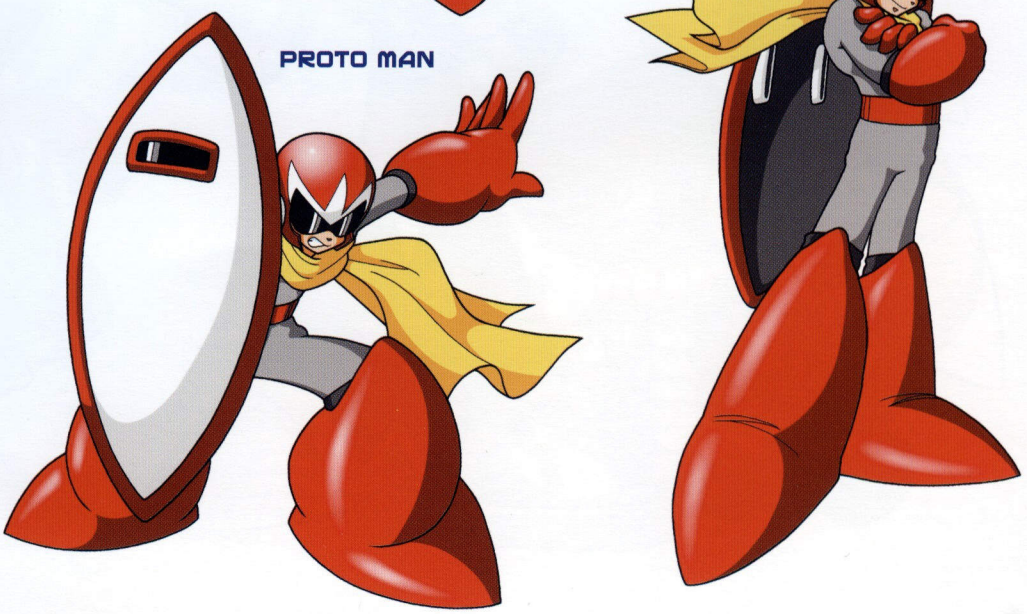
MEGA MAN

"I kind of remember doing the character illustrations. You won't have any trouble finding the ones that I did... the Basses with small heads are all mine. (laughs) I think I also did an illustration of Dr. Wily." (Hideki)



PROTO MAN

"Oh, yeah! I remember struggling with Proto Man's shield. I wasn't sure how it was attached to his arm, and when I asked Inafune about it, he said something like, 'I don't know... maybe there's a laser beam or whatever that shoots out of the shield all "vyrrm" and wraps around his arm...' Vague would be an understatement. (laughs)" (Hideki)



"You can tell from the lines that some of these are clearly Inafune pieces, but then some don't seem to be... We created some, while others were started by Inafune and simply finished up by us. Still others were joint efforts. That's how we got through all of these." (Hideki)

BASS

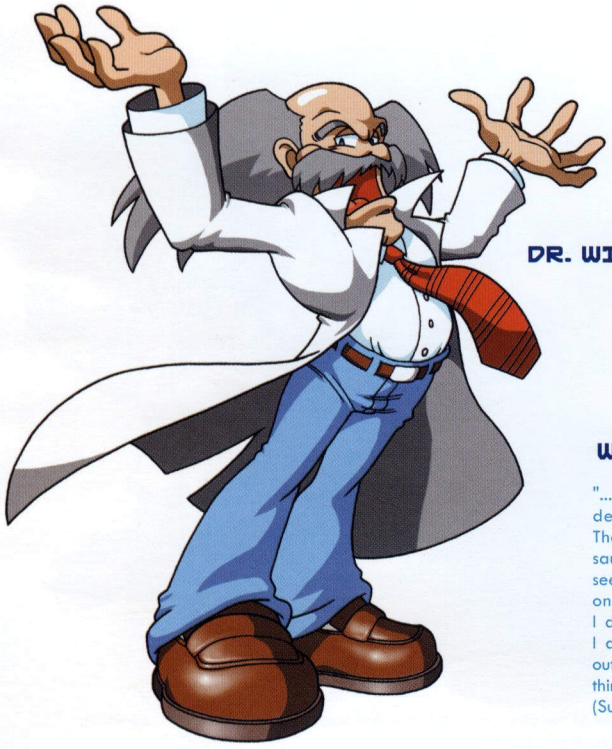
"I think this Duo was done by Kaji, and finished up by someone else...? I could be wrong. I think we were working on the console version of '8' at the same time, so all of my memories are pretty mixed up." (Hideki)

DUO

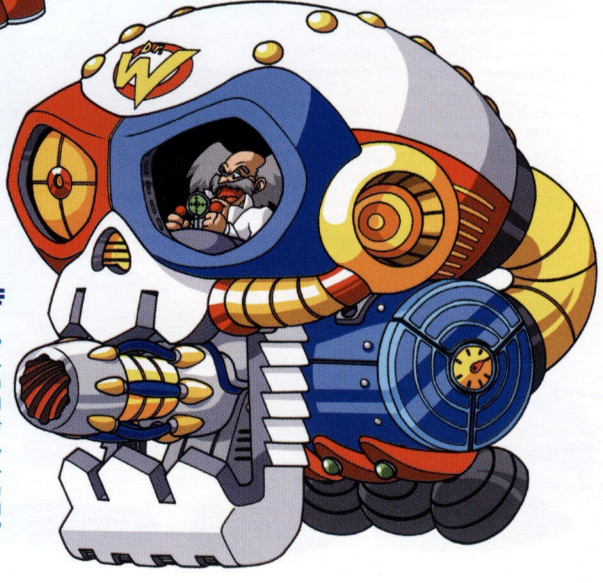
"I wanted to synchronize the arcade '2' with the console '8', so I had them put Duo from '8' in the arcade version first. This is the kind of producer-like thinking I remember doing." (Inafune)

ROLL

DR. LIGHT



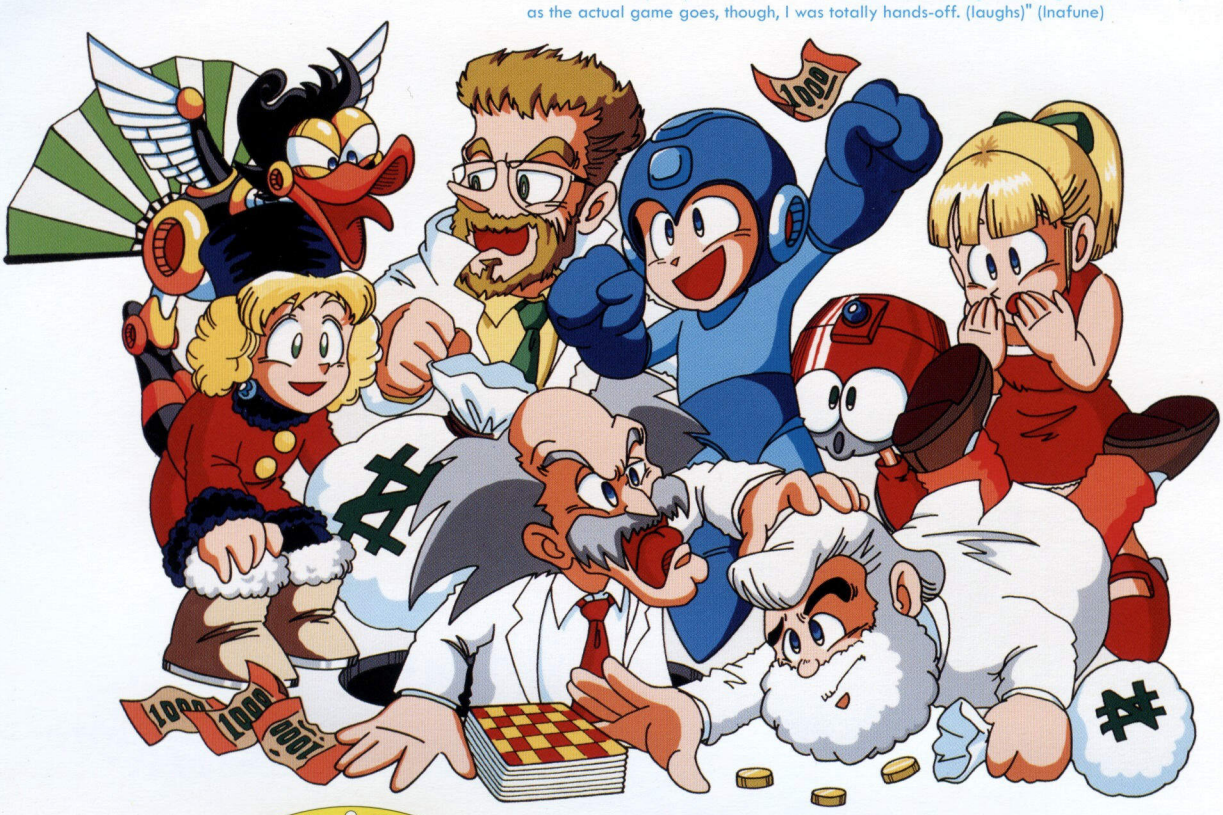
DR. WILY



WILY MACHINE

"... Oh! I was the one who designed the Wily mech. The one that looks like a saucer, and chops, and... I see they didn't include that one here. (laughs) Yeah, I didn't work on this one. I also remember helping out with the select screen. I think that's about all I did." (Suetsugu)

"The only things I did for this one were the package illustration and the design for the new character Reggae. I think it's so fun to design mascot characters like Reggae. The package illustration was pretty fun too, since it was the kind of image I don't get to draw very often. As far as the actual game goes, though, I was totally hands-off. (laughs)" (Inafune)

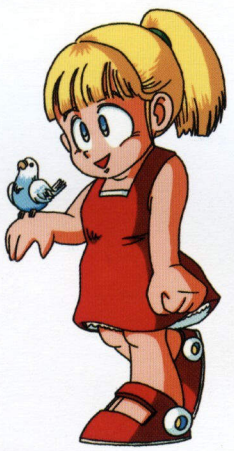


ワイリー&ライトの
ROCK BOARD
ザッツ★パラダイス

Wily & Light's Rock Board ~That's Paradise~
FC 01/15/1993

Who will be the one to run across the expansive field and create their ideal world? The Roulette of Fate will lead them into a fantastical drama that no one can foresee. Everything they are about to go through is just a trial on their path to creating their ideal world. From the use of money, to the buying and selling of land, to the cards that lead to an unimaginable fate... They will make the best of whatever opportunities they can to build their assets and build a wonderful world. THAT'S PARADISE!!

"One day, when I had a day off from work... 'I'm going to play Rock Board today! I'll cover the entire field with hospitals!' So, after a marathon gaming day, I cleared all of the stages in Battle Royale mode, and the credits started to roll! I wonder if anyone else knows about this? By the way... it took me six hours." (Higurashi)



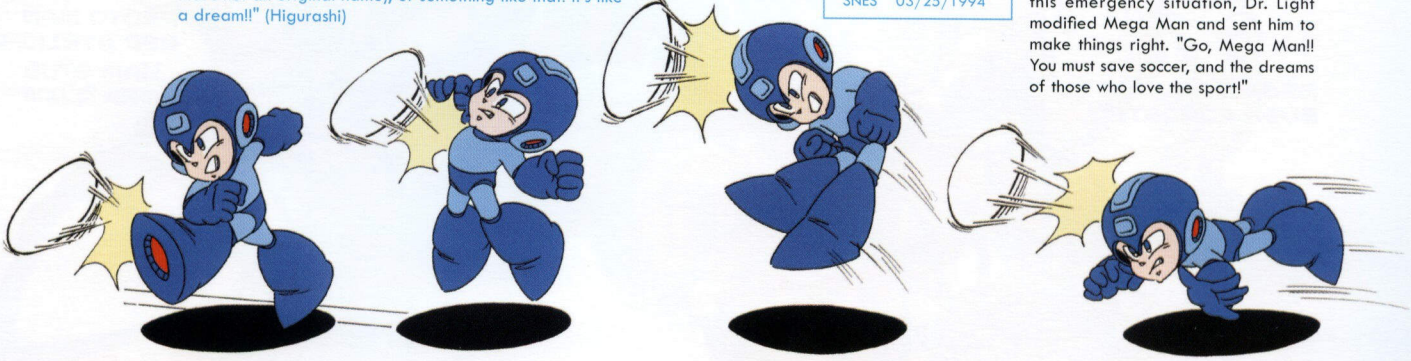
*Though not a developer at the time, we decided to get comments from Higurashi regarding "Rock Board" and "Mega Man's Soccer".

"I'm pretty sure I saw Guts Man and Heat Man in some preview screenshots... I wonder where they went? I asked people about that when I joined the company, and I was told that they planned to include them in the sequel! With the current hardware, it shouldn't be necessary to have only "3 Mega Mans on one team!" We could make teams like the "Light Numbers", or the "Stardroids" (okay, maybe that's not an original name), or something like that! It's like a dream!!" (Higurashi)

ROCKMAN'S SOCCER

Mega Man's Soccer
SNES 03/25/1994

A few months had passed since the battle with Dr. Cossack. One day, soccer fields all over the world were thrown into chaos! Familiar enemy robots restored by Dr. Wily were running out into the field and ruining soccer games. To deal with this emergency situation, Dr. Light modified Mega Man and sent him to make things right. "Go, Mega Man!! You must save soccer, and the dreams of those who love the sport!"



"This was something I'd always wanted to do, so I supervised this project with great enthusiasm! Bringing the unique 'beat your enemies and take their stuff' aspect of Mega Man to a cart-racing game sounds like it would be a lot of fun, right? When my son started playing video games, this was the one I played with him the most. It's still one of my favorites." (Inafune)

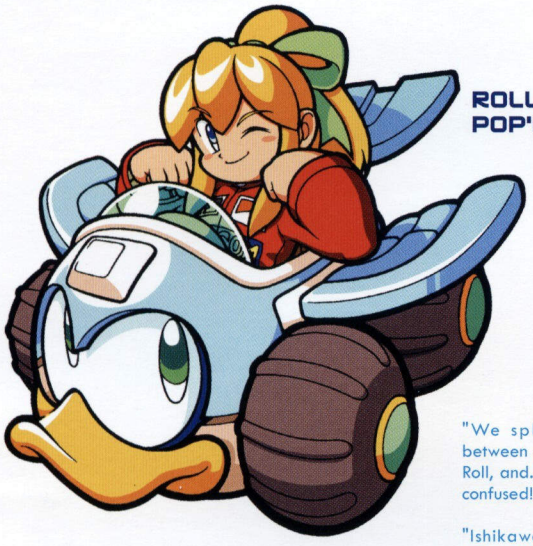
Mega Man Battle & Chase
PS 03/20/1997

Mega Man and the others are entering "Battle & Chase", a car race for robots, where you are allowed to do whatever it takes to win! This battle will involve speed like Mega Man has never experienced before!

ROCKMAN バトル&チェイス

MEGA MAN
RUSH ROADSTAR

PROTO MAN
RED STRIKER



ROLL
POP'N BEAT

"We split these illustrations up between so many people. Komaki did Roll, and... er... oh, man! I'm getting so confused! (laughs)" (Hideki)

"Ishikawa was the main guy here, assisted by myself and two other people. Compared to when we were working on '8', I think we got a lot better at matching our overall tempo to each other." (Komaki)

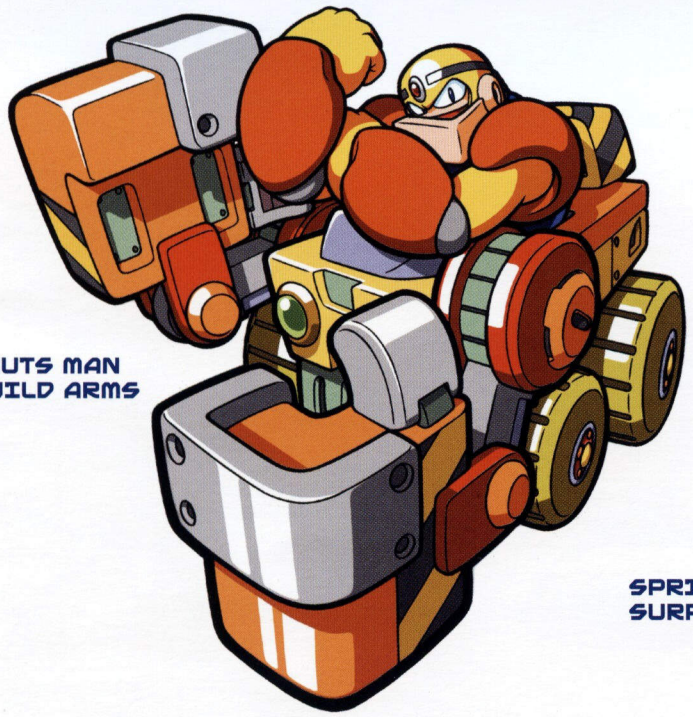
QUICK MAN
SONIC FORMULA

"I did Roll, Shadow Man, and Guts Man. Ishikawa did Mega Man, Proto Man, Quick Man, Bass, Duo, and Wily. Ice Man, Spring Man, and Napalm Man were handled by someone else. Ishikawa suggested that we try distorting the perspective in our illustrations, so we all focused on that as we worked. I didn't realize how hard it could be to consciously distort perspectives." (Komaki)

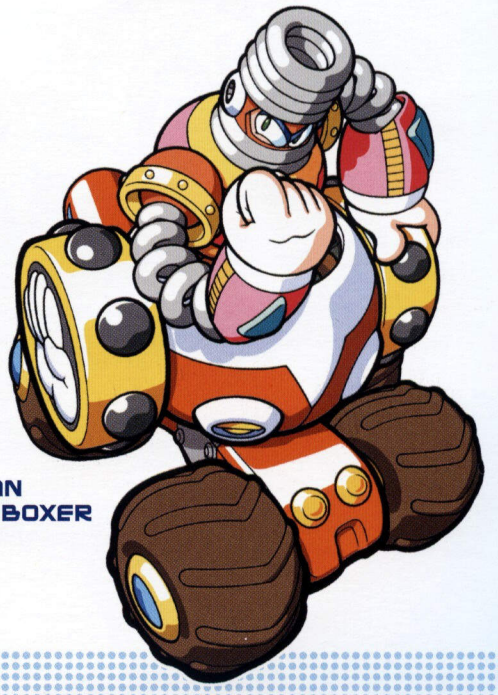
ICE MAN
COOL MOBILE

SHADOW MAN
SHINOBI MASTER

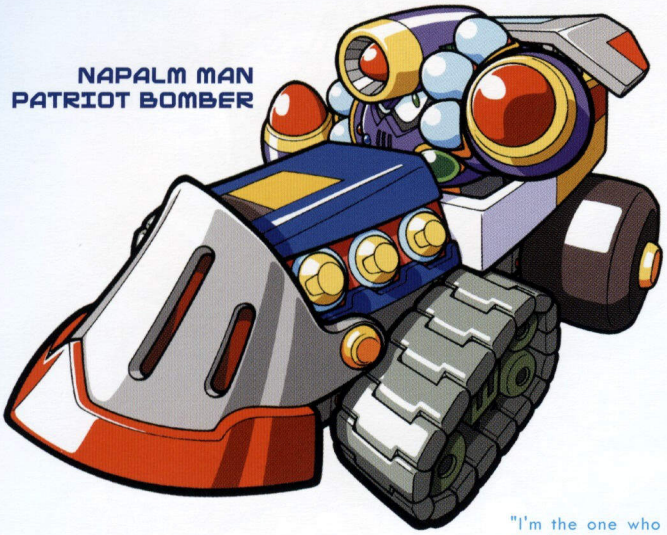
"Not having enough time has become par for the course when it comes to the Mega Man series, and this title was no exception. In this title, it's like every character is the 'main character', and their weapons are pretty interesting. I found it a little scary when the camera swung around really fast, but... the tricks turned out well, and I had a lot of fun." (Hideki)



GUTS MAN
WILD ARMS



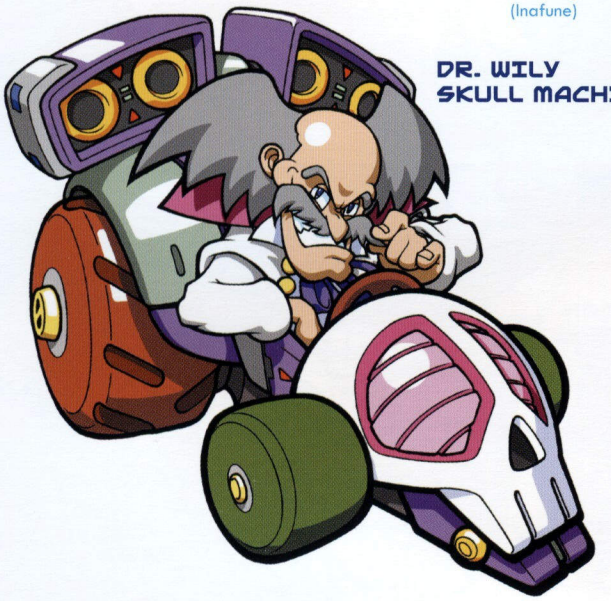
SPRING MAN
SURPRISE BOXER



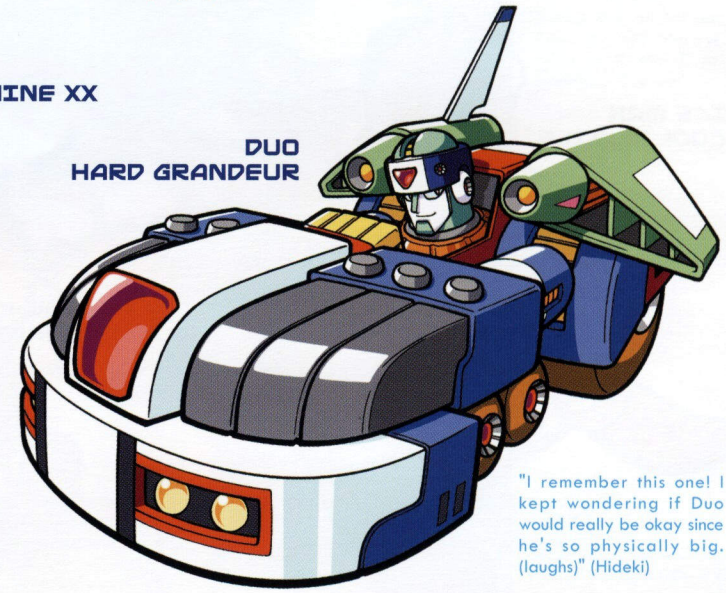
NAPALM MAN
PATRIOT BOMBER

BASS
TREBLE DARKSTAR

"I'm the one who came up with the title 'Battle & Chase'. It sounds pretty cool, right? 'Battle & Chase'! (laughs)" (Inafune)



DR. WILY
SKULL MACHINE XX



DUO
HARD GRANDEUR

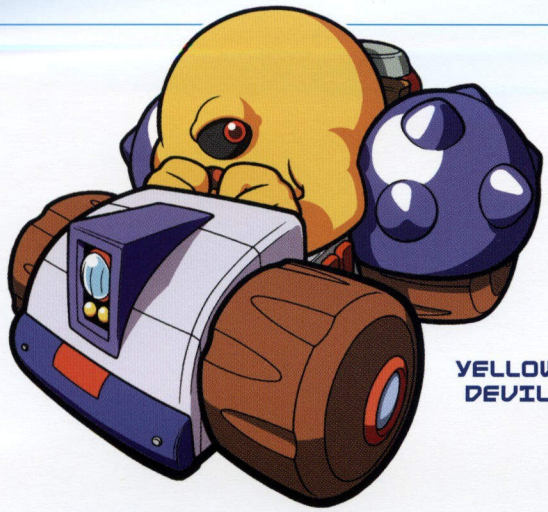
"I remember this one! I kept wondering if Duo would really be okay since he's so physically big. (laughs)" (Hideki)

RIPOT

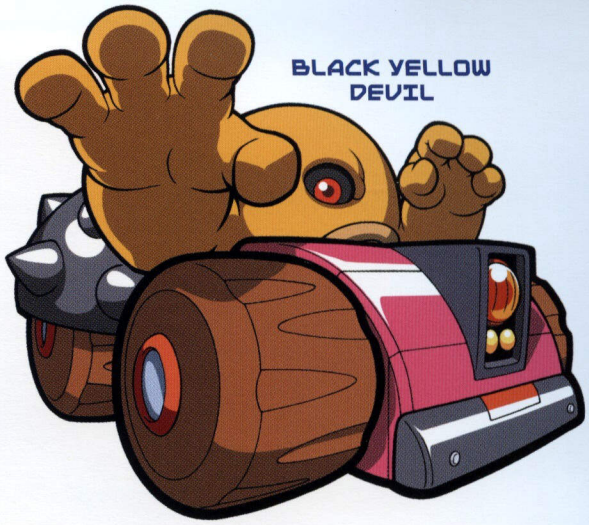
CHEST

PLUM

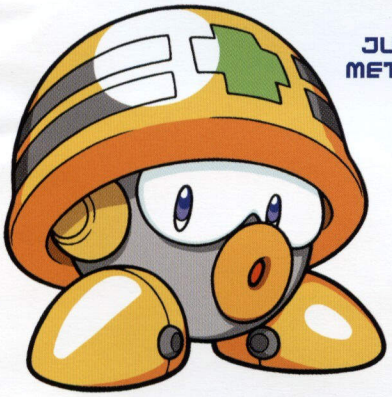
"I got the designs for these characters from the development guys, and turned them into promotional images. Doing the finishing touches was pretty fun too." (Hideki)



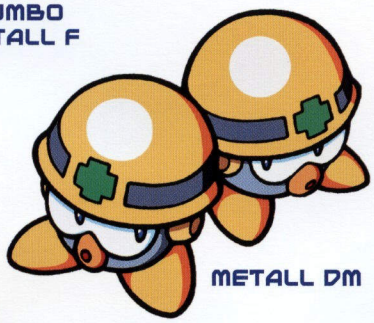
YELLOW DEVIL



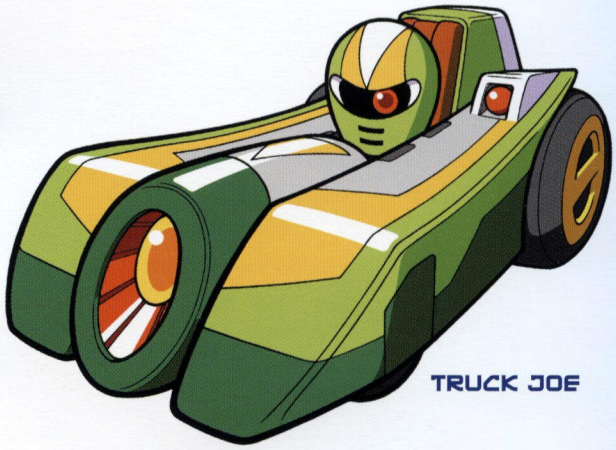
BLACK YELLOW DEVIL



JUMBO METALL F



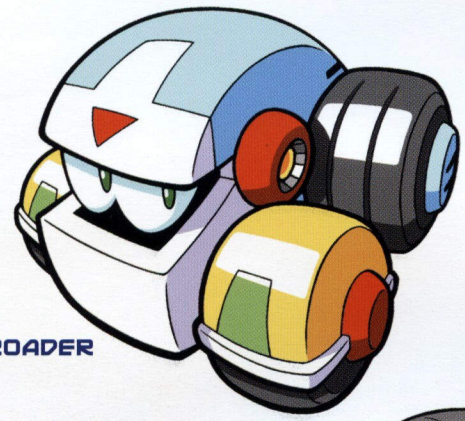
METALL DM



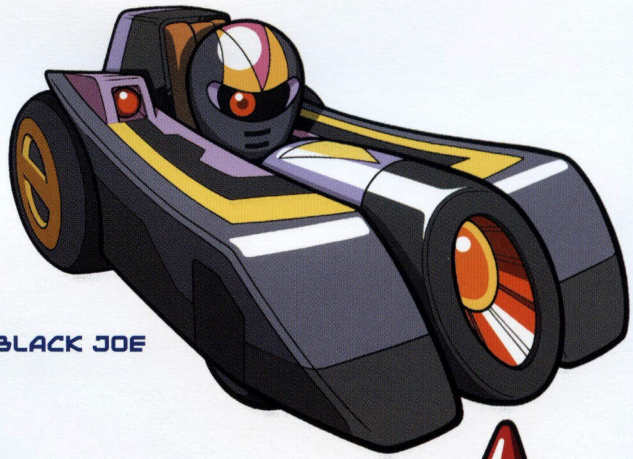
TRUCK JOE

"I drew Black Joe and Black Yellow Devil. I never really understood the whole 'Black Yellow' Devil thing, (laughs) but I guess it just means a Yellow Devil that's a little black?" (Komaki)

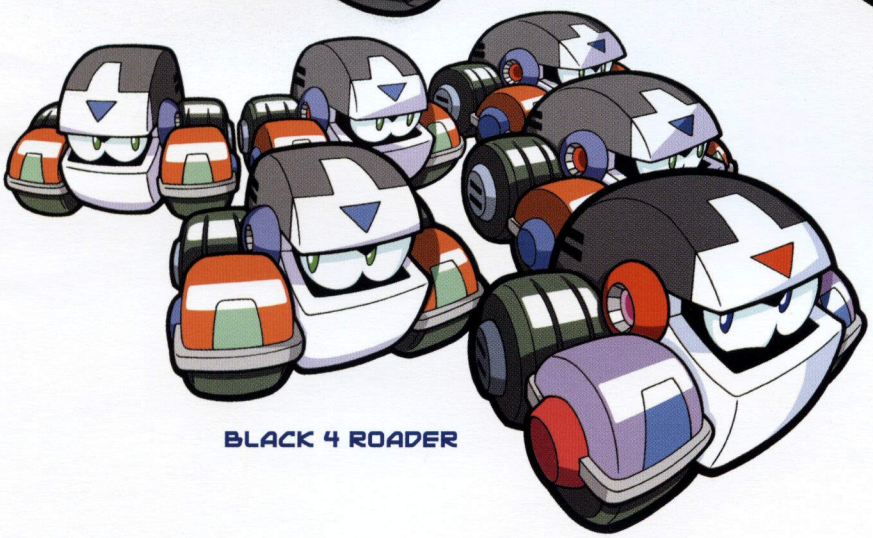
"Well, Yellow Devil is Yellow Devil, so we can't make him Black Devil... that's why he's Black Yellow Devil!" (Inafune)



4 ROADER

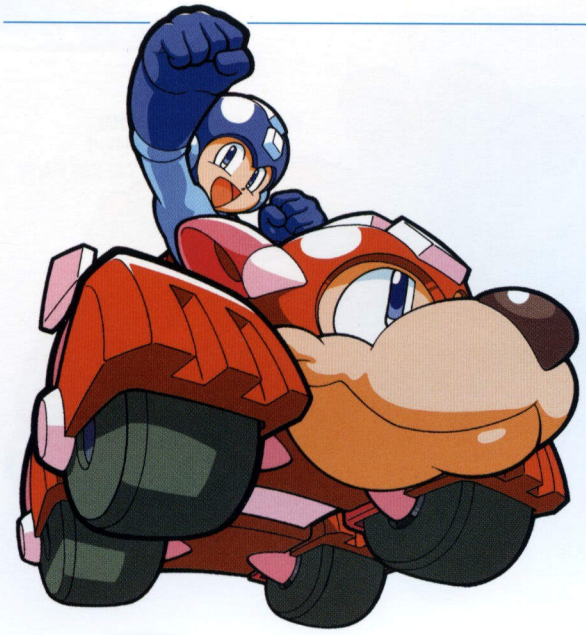


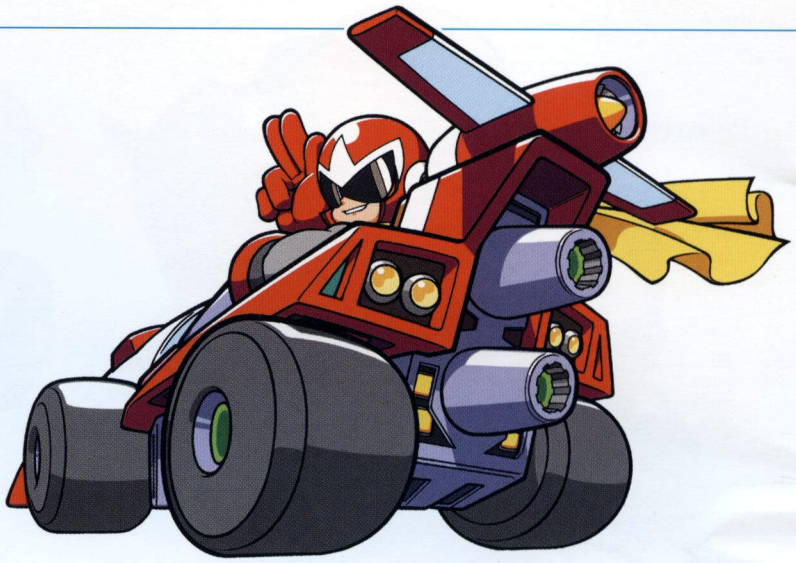
BLACK JOE

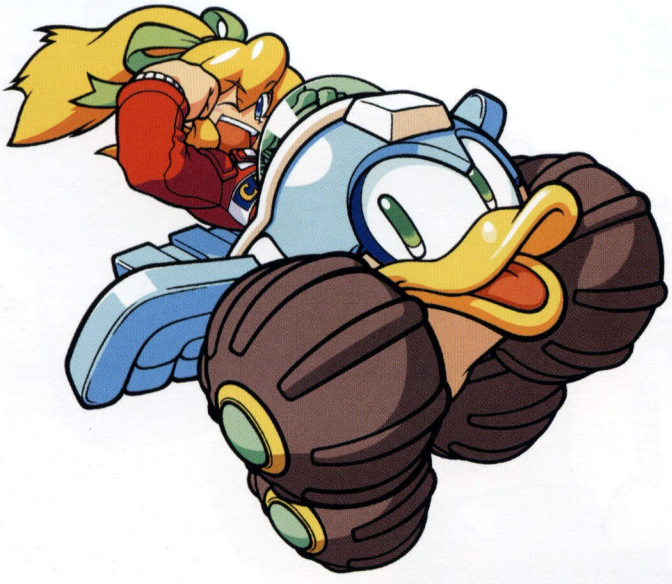


BLACK 4 ROADER

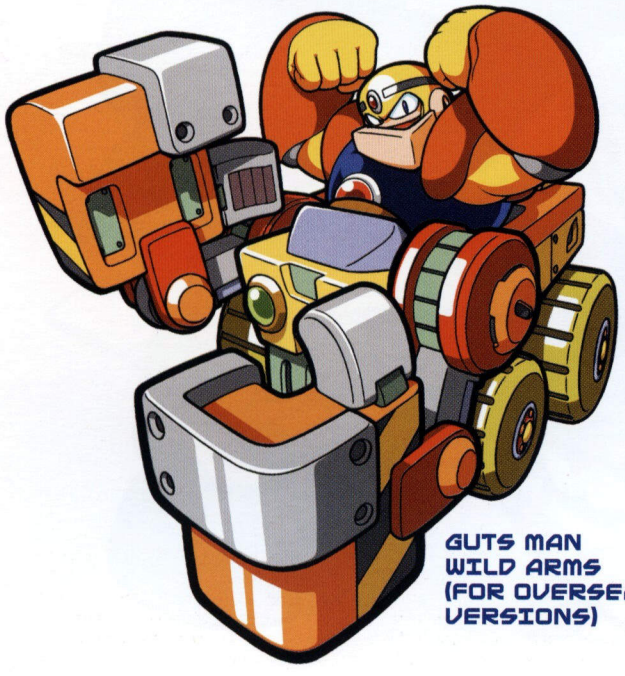
BACCONE







"This Guts Man was done for the overseas versions after we found out his original pose was not acceptable over there. Up to this point, my process involved line drawings, tracing paper, and my Rotring, so having to redraw this was kind of a pain. (laughs)" (Komaki)



GUTS MAN WILD ARMS (FOR OVERSEAS VERSIONS)

"Ishikawa and I did the images you see here." (Komaki)

"Which ones did Komaki do? Uh... hmm... I can't remember..." (Hideki)

"All of these, except Mega Man and the overseas Guts Man, were done by Ishikawa. (laughs)" (Komaki)

"To be honest, I feel I owe the players an apology for this one. There was a phase when the company was basically selling Mega Man to the lowest bidder, and I really feel like this title is the worst of the worst. The one who was responsible for the whole project quit rather suddenly, and it was pretty much dropped into my lap. By that time, though, it was at a stage where I couldn't really make any big changes to it. The ultimate unspoken rule about making a game that is geared toward children is that you simply cannot kill anyone, but here you have military helicopters falling out of the sky and people dying in droves. If it had been up to me, I would have at least made it so they all 'got away safely' via parachutes or something. Then, as if that wasn't bad enough, Roll dies... and to top it all off, the whole world is destroyed! I was like, 'Did they really need to go that far!?' I will never let them do something like this ever again. If we, as developers, start getting confused about what 'safe for children' means, we'd not only be betraying our players, but I'd feel like I was betraying every single creator that ever put time into this series." (Inafune)

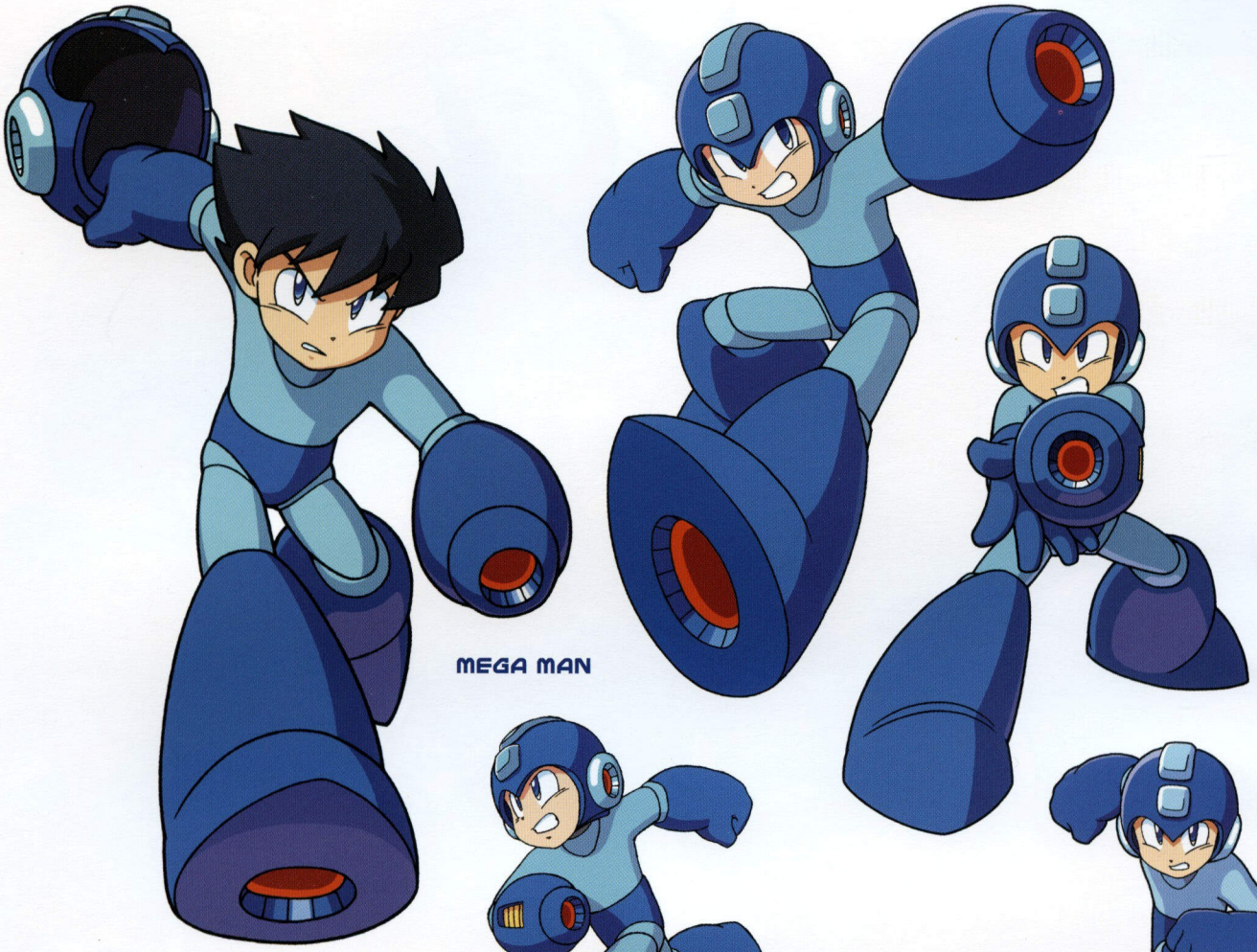
"All I heard was, 'We don't have a package illustration!' as they dropped this bomb on me. I remember I was wondering what the actual story of the game was as I drew this. I'm really sorry... I didn't have enough time, and I knew they'd crop it anyway, so I didn't draw Rush's legs all the way. (laughs)" (Hideki)

SUPER ADVENTURE ROCKMAN

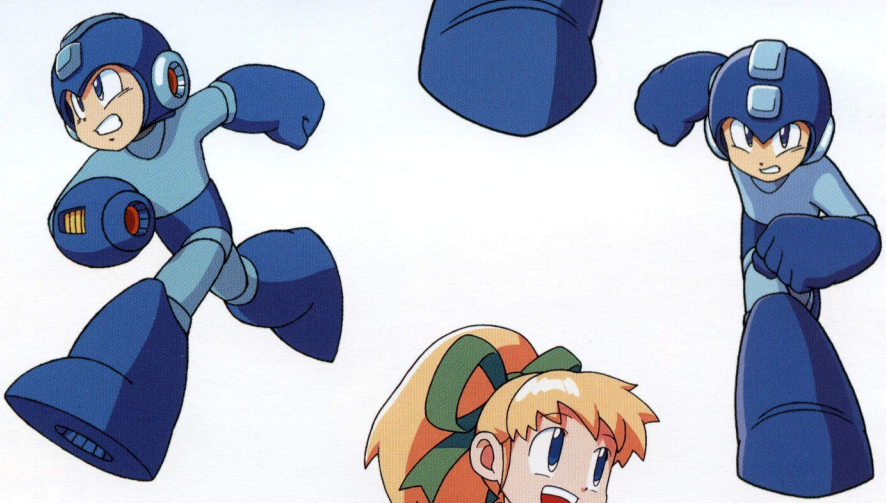
スーパーアドベンチャーロックマン

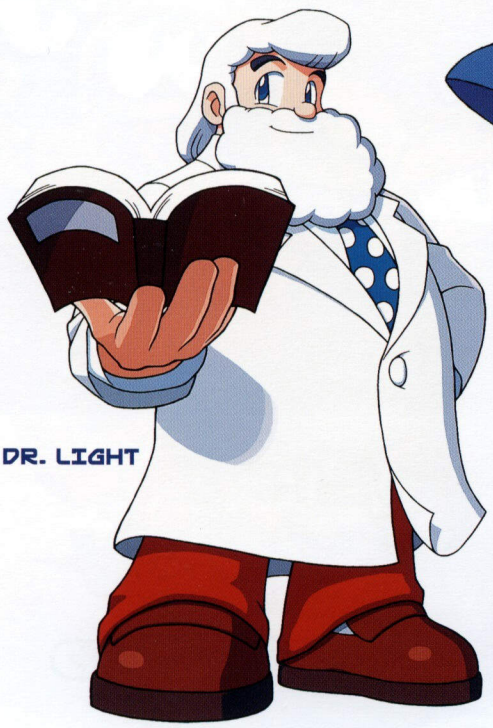
Super Adventure Rockman
PS 06/25/1998 SS 09/23/1998

In the year 20XX, the Lanfront Ruins were discovered in the Amazon rainforest. Dr. Wily headed out to explore the ruins and met the supercomputer "Ra Moon" there. After finding out about Ra Moon's unique abilities, Dr. Wily pieced together another plan to take over the world using a special electromagnetic pulse. In order to save Earth from this new threat, Mega Man and his friends set their sights on the source of the pulse, the "Temple of Moon" at the center of the ruins.



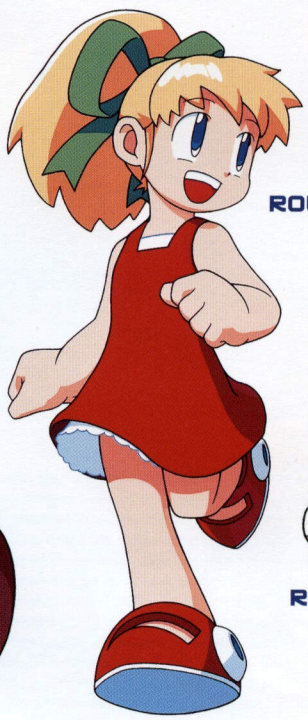
MEGA MAN



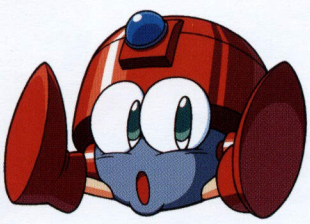


DR. LIGHT

"I drew Rush based on Roll, so I think they pretty much click into place when they're next to each other. I drew Roll's hair this way because I thought, 'I wonder if Roll's hair would get tousled when she runs.' But I may have made the wrong decision. I'm worried that people could think this is just how her hair looks all the time... though I think she looks pretty cute like this, too." (Higurashi)

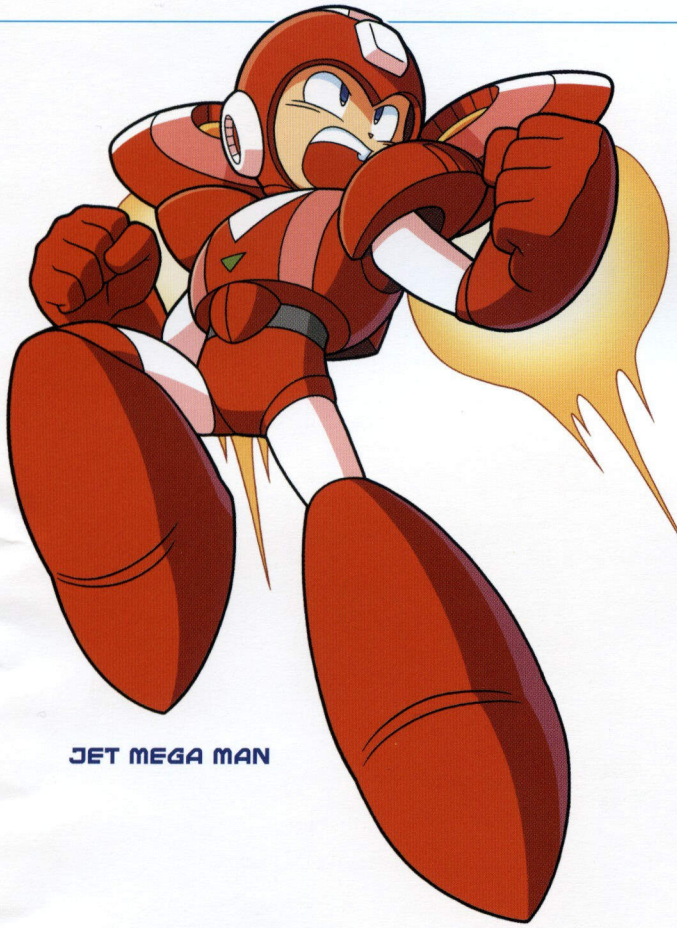


ROLL

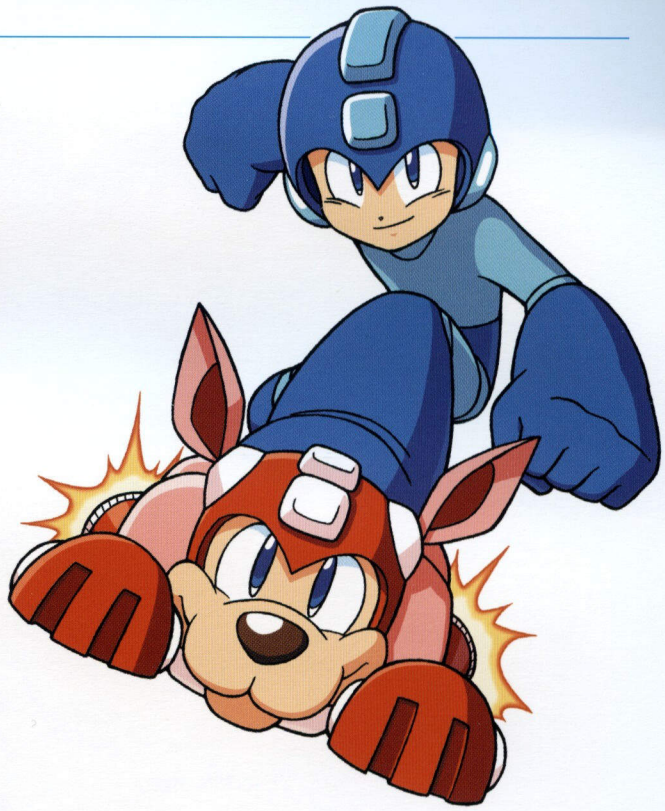


EDDIE

RUSH

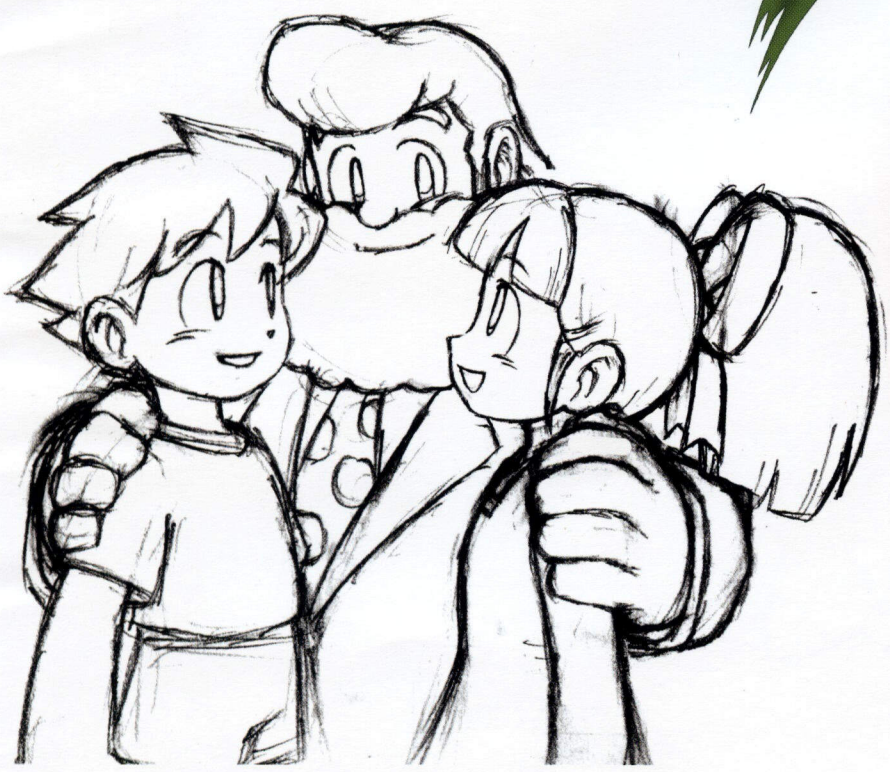


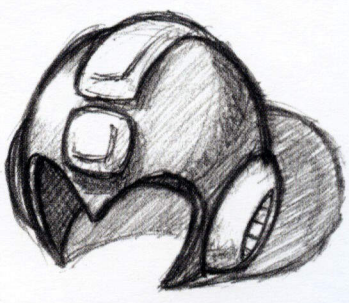
JET MEGA MAN

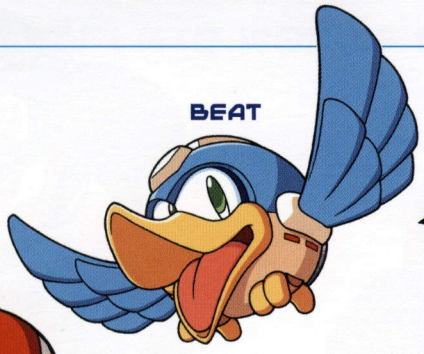


"I find it difficult to look at a lot of my old drawings... but not the ones I actually enjoyed doing! The drawings I did for the PlayStation versions, for example, always bring a smile to my face even if I think I didn't do a very good job. Even in unused pieces like this Light, Rock, and Roll one, I really like the facial expressions. Back then, taking a day off of work was something I never considered, and I remember commuting to the offices on my days off." (Higurashi)

POWER MEGA MAN



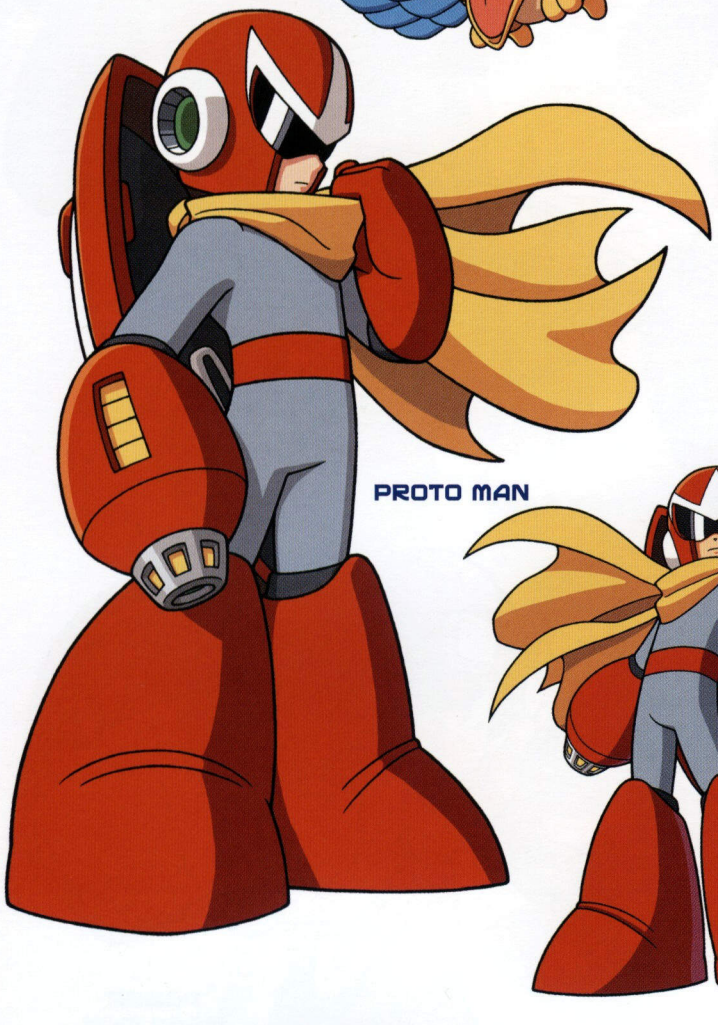




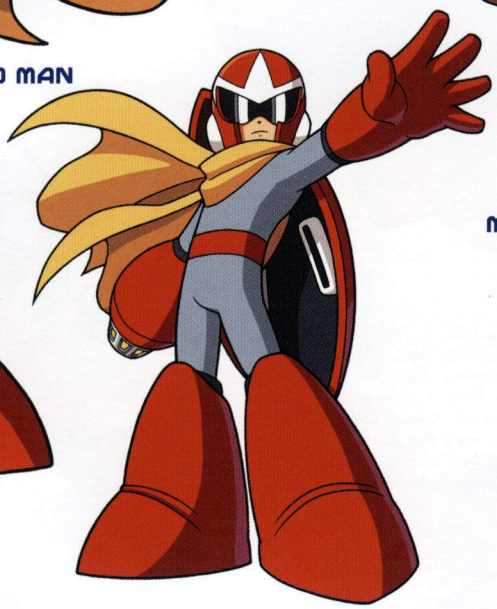
BEAT

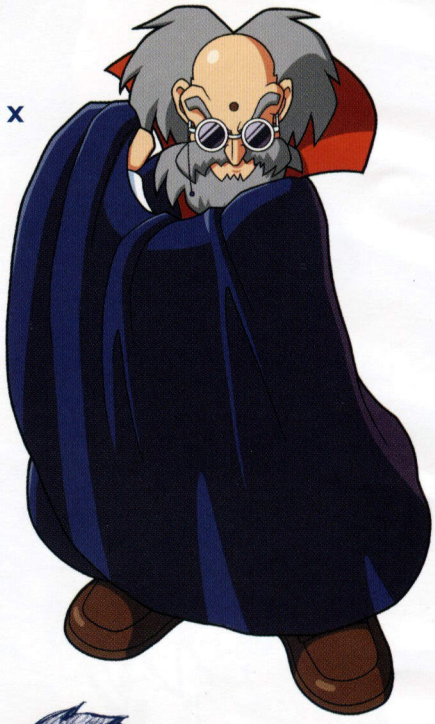
DR. COSSACK

KALINKA



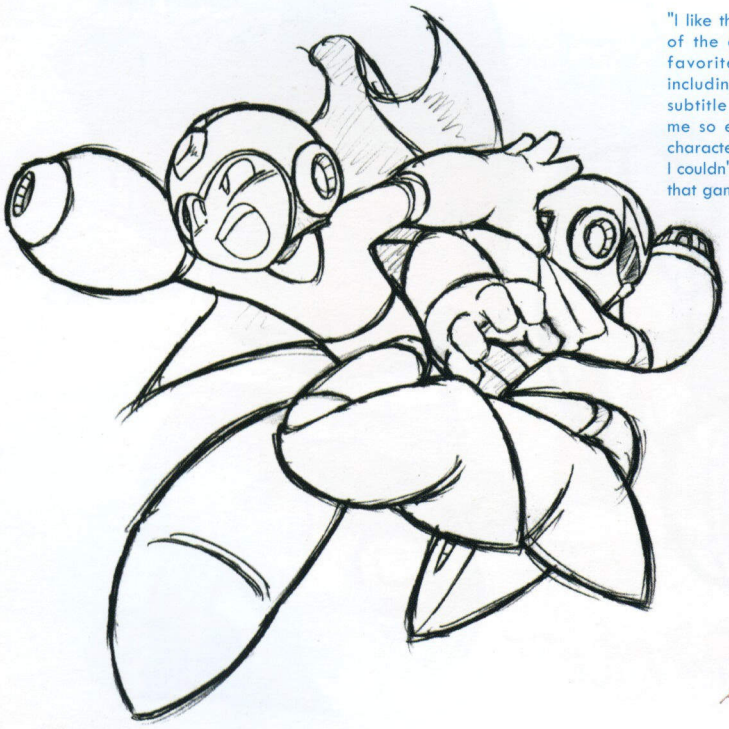
PROTO MAN

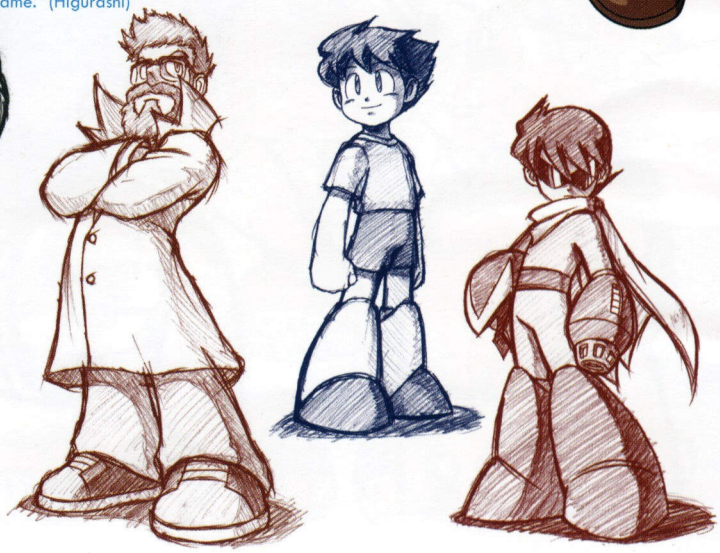




MR. X

"I like the colorless Cossack the most. Out of the entire series, '4' is my absolute favorite. I loved everything about it, including the game, the music, and the subtitle 'A New Ambition!!' It all made me so excited! Not to mention the new character, Cossack. All of it. Just... all of it! I couldn't tell you how many times I cleared that game." (Higurashi)

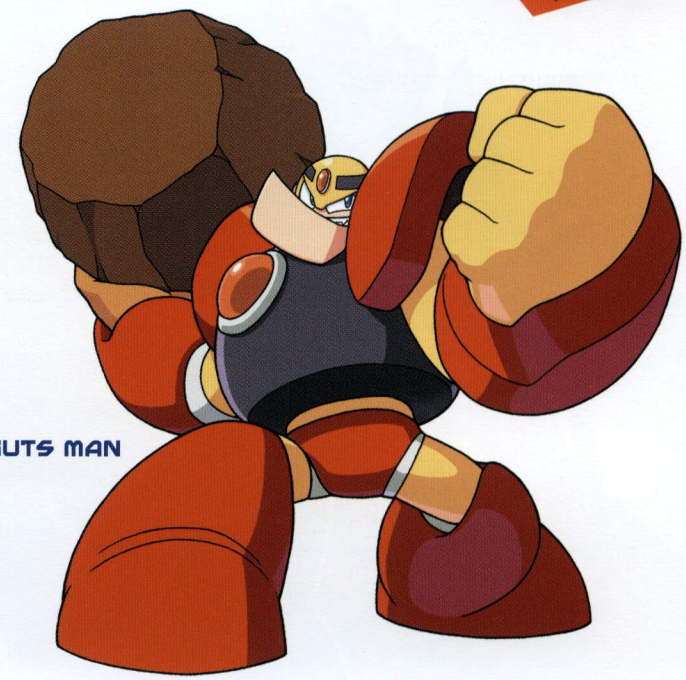




"You can almost see how much fun I had drawing these minor enemy characters! To make it easier to fit them into the manuals, I mostly chose to draw characters that would easily fit into squares. Bubukan and Shigaraky were the only ones I chose based solely on personal preference! Shigaraky's so cute! I can't stand it! I wish I had a little Shigaraky doll!" (Higurashi)

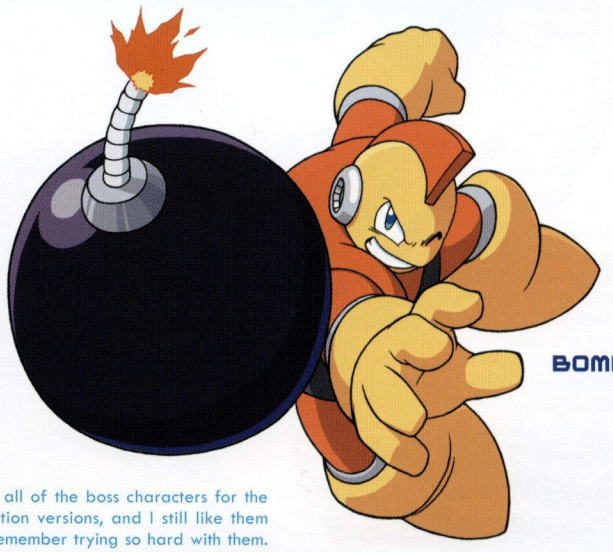
"Initially, we had decided that I would do the main illustrations for all of the odd-numbered titles, and Ishikawa would do the main illustrations for all the even-numbered titles, but due to scheduling issues I ended up doing the illustrations for 1, 3, and 6. The main illustration for '1' was supposed to be Mega Man as he infiltrated Wily's manufacturing plant. Since Guts Man gets mass produced toward the end of the game, I thought maybe they had a room like this in the factory." (Higurashi)

CUT MAN



GUTS MAN

ICE MAN



BOMB MAN

"I drew all of the boss characters for the PlayStation versions, and I still like them now. I remember trying so hard with them. I like Ice Man in particular, since I think he turned out quite cute... though I did struggle quite a bit with the perspective angles on his Ice Slasher. (laughs) I based the look of Fire Man's Fire Storm on the way it looked when Mega Man used it, since there were no illustrations of the special weapons for the PlayStation versions." (Higurashi)

FIRE MAN

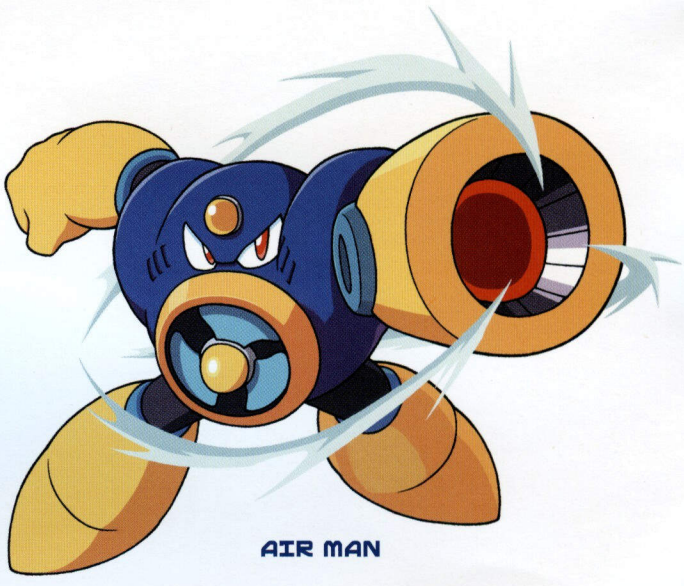
ELEC MAN

ロックマン2 Dr.ワイリーの謎

Rockman 2: The Secret of Dr. Wily
PS 09/02/1999

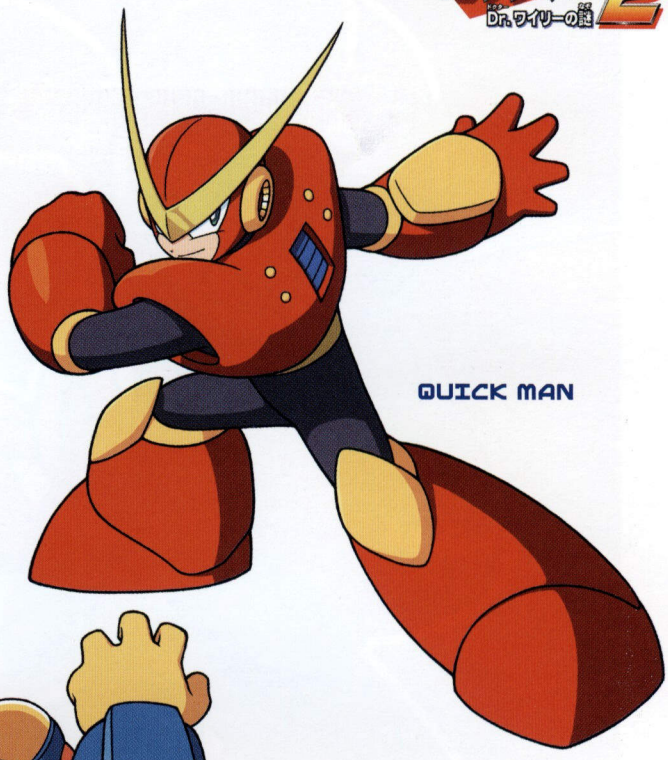
"I noticed a certain lack of illustrations that sort of radiate from the center, and that's why I decided to do this one in that style. Of the entire series, '2' was my favorite. I just loved the Metal Blade. It gave you so much freedom with its blades shooting out in eight directions like, 'gyrrrn gyrrrn!' You could jump, and if there were enemies standing where you were planning on landing, it wouldn't matter because you'd just be like, 'gyrrrn!' (laughs)" (Hideki)

METAL MAN

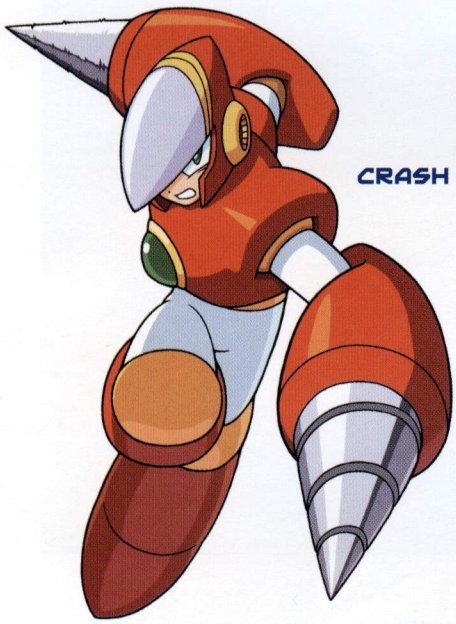


AIR MAN

BUBBLE MAN



QUICK MAN



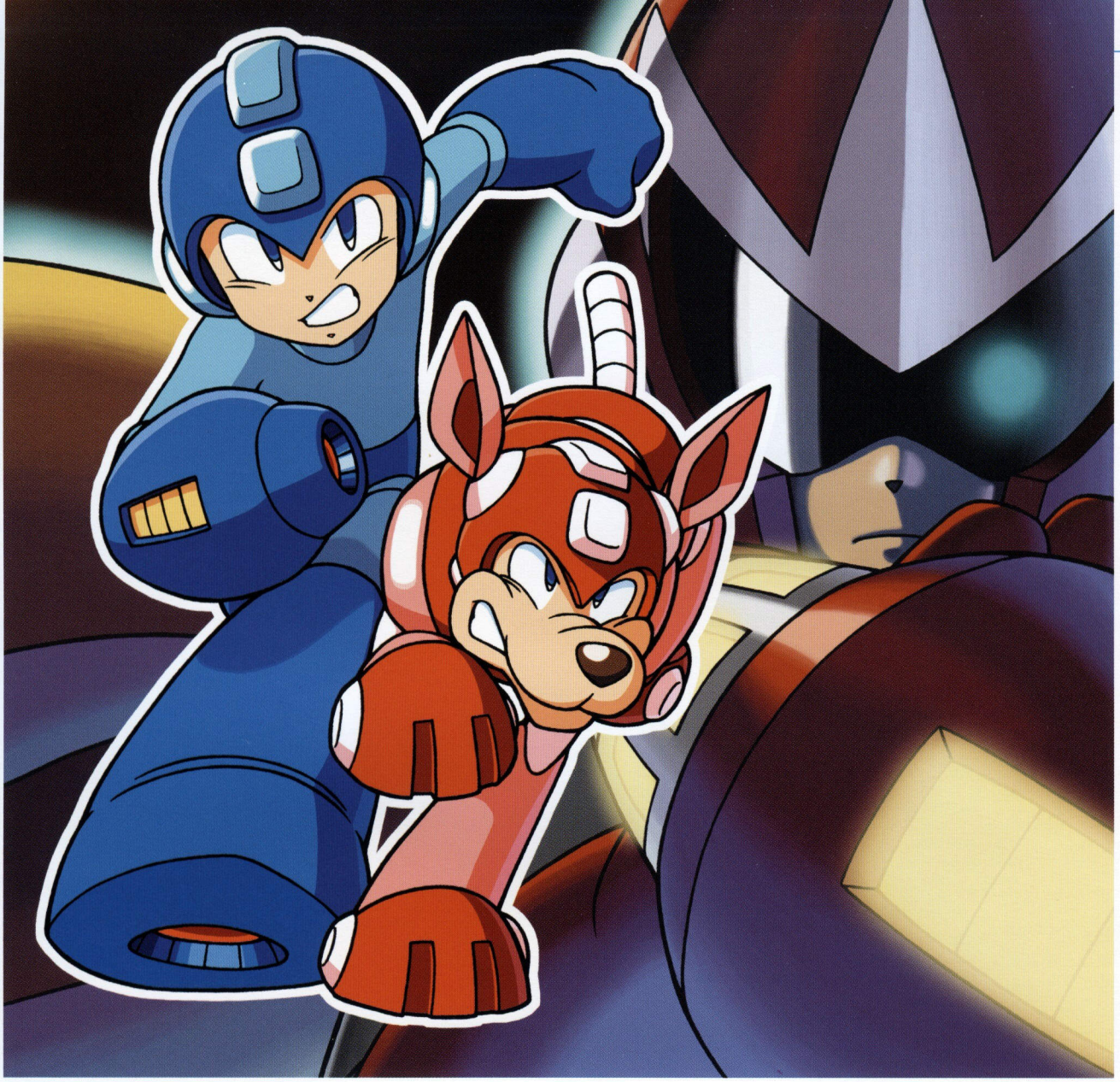
CRASH MAN

FLASH MAN

"I had to draw all eight boss characters in one week... it was crazy. Metal Man's eyes are actually red, but they somehow turned out green. (laughs) You can see Quick Man's back in my illustration, and the reason I felt comfortable drawing his back was because I had seen the Character Files [later in this book], which showed every side of him. I remember going out of my mind when I saw these files soon after joining the company. I was, after all, just a fan like anyone else. (laughs)" (Higurashi)

HEAT MAN

WOOD MAN

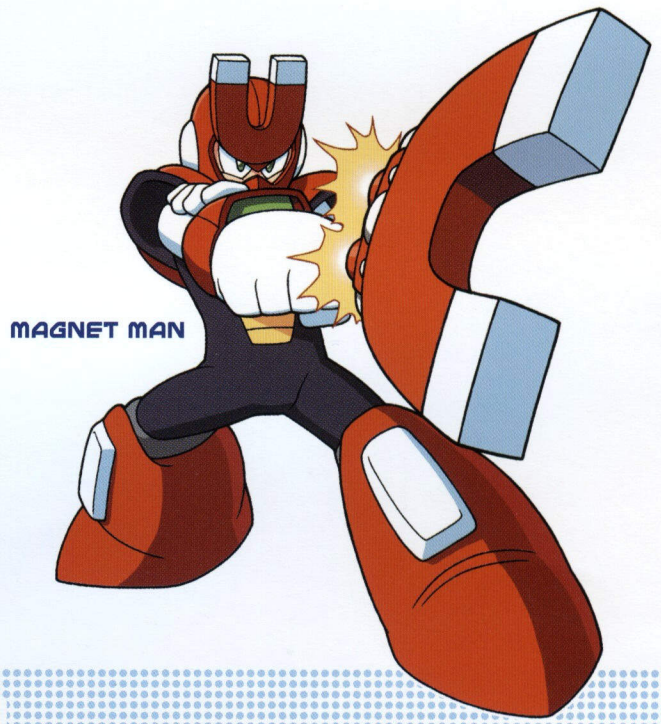


ロックマン3 Dr.ワイリーの最期!?

Rockman 3: The End of Dr. Wily!?
PS 09/14/1999

"I think Proto Man and Rush are the main attractions of '3', and the green glow you see in Proto Man's eye is something I took from Break Man's image." (Higurashi)

NEEDLE MAN

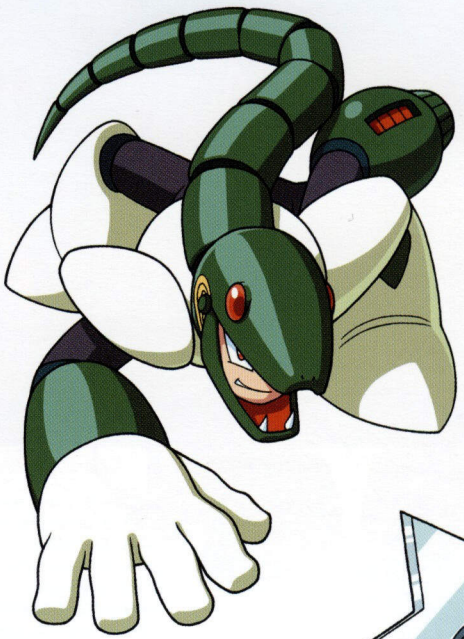


MAGNET MAN

GEMINI MAN

HARD MAN

TOP MAN



SNAKE MAN

"In the Gemini Man illustration, the two are slightly different colors. I knew that'd make it totally obvious that one of them is a hologram, but I did it anyway. (laughs) Unlike the illustrations for the NES version, these PlayStation version illustrations mostly show the boss characters actually wielding their weapons or using their attacks. Since I was drawing characters that had already been done before, I figured it'd be pretty pointless if I just drew them in the exact same way. Top Man may be the one exception since I'd have had to draw a bunch of faces if I had drawn him spinning. (laughs)" (Higurashi)

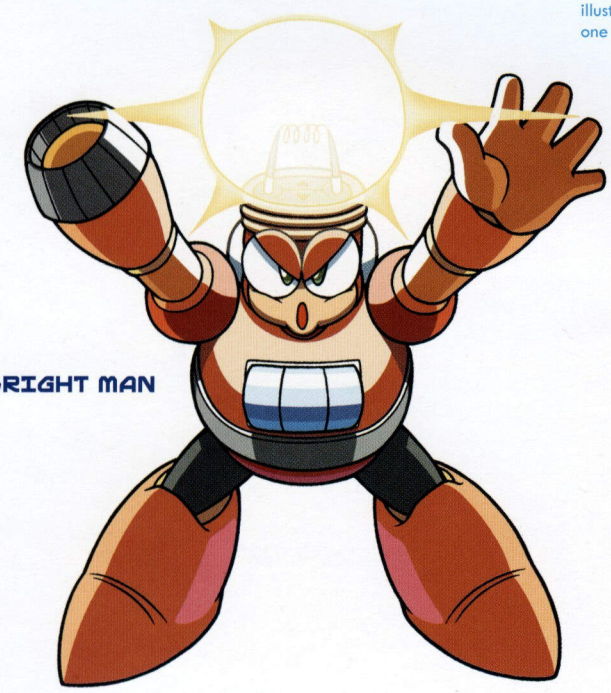
SPARK MAN

SHADOW MAN

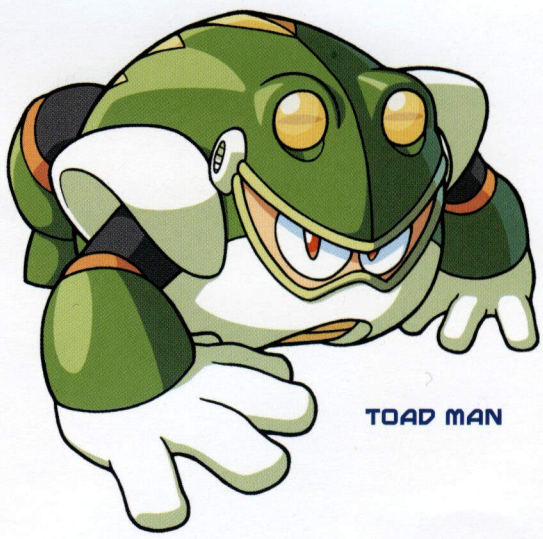
ロックマン4 新たなる野望!!

Rockman 4: A New Ambition!!
PS 10/28/1999

"Since this was the title where Cossack made his first appearance, I wanted him to be at the center of this illustration, and added everyone else around him. The reason I didn't finish drawing Dive Man's head and neck is because that part was going to get cropped out anyway. Well... that, and I ran out of time. Higurashi was kind enough to swap places with me for the predetermined illustration assignments. I'd also like to mention just how awesome Higurashi's illustrations are. I remember feeling a wave of nostalgia every time I looked at one of his drawings." (Hideki)

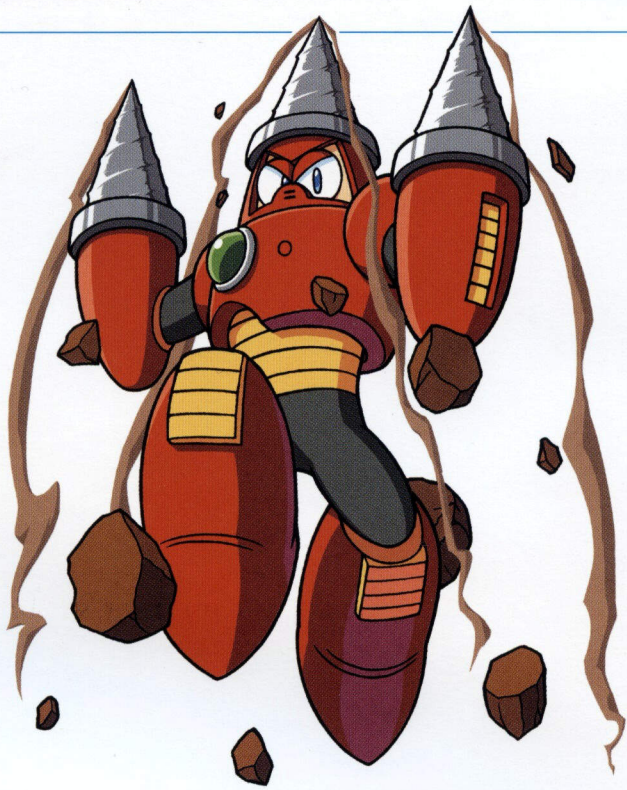


BRIGHT MAN

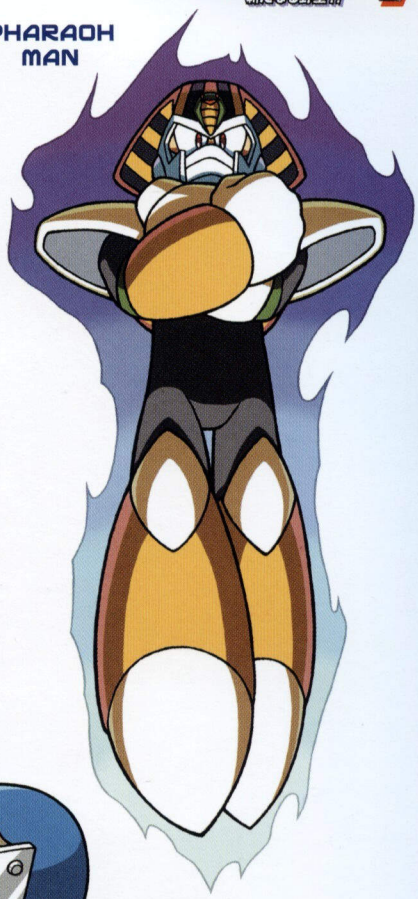


TOAD MAN

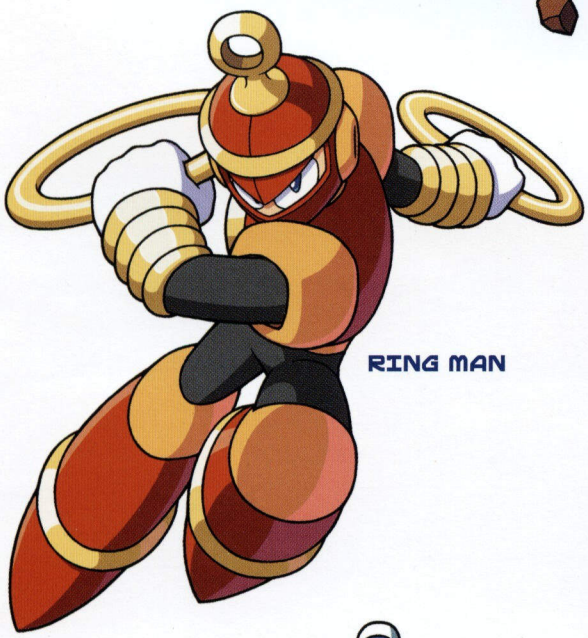
"I remember having such a hard time getting Ishikawa to approve my work between '1' and '3', but from '4' onward, I got better and usually got approved on my first attempts. That, coupled with the fact that '4' just happens to be my favorite title, meant that I had a lot of fun working on it. As you can see here, I drew Pharaoh Man flying. Do you remember how he would surround himself in an aura and make zombies rain from the sky? That's the image of Pharaoh Man that I have in my mind." (Higurashi)



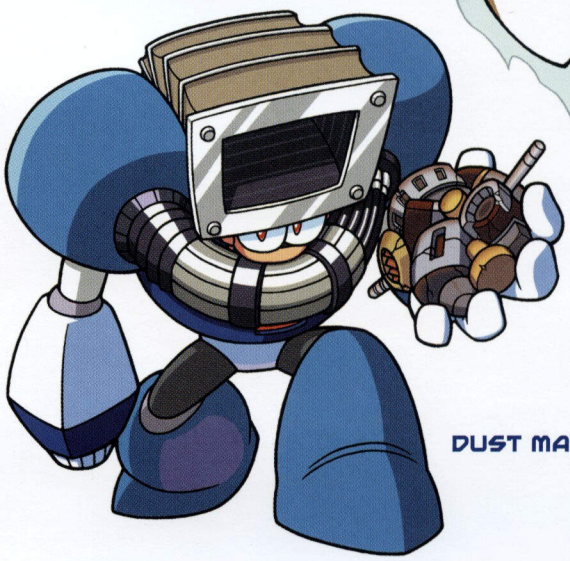
DRILL MAN



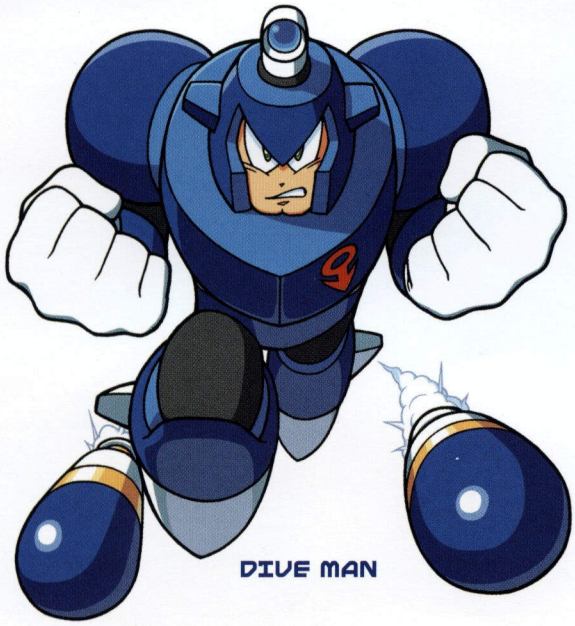
PHARAOH MAN



RING MAN



DUST MAN



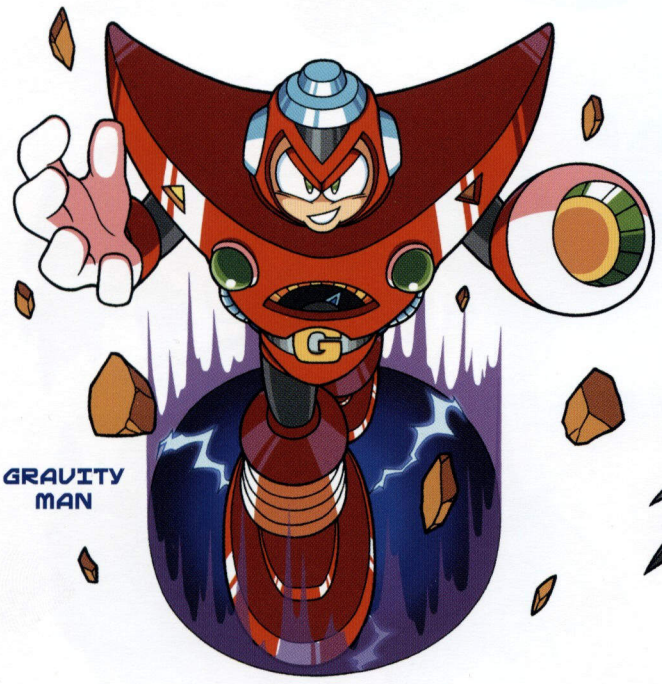
DIVE MAN

SKULL MAN

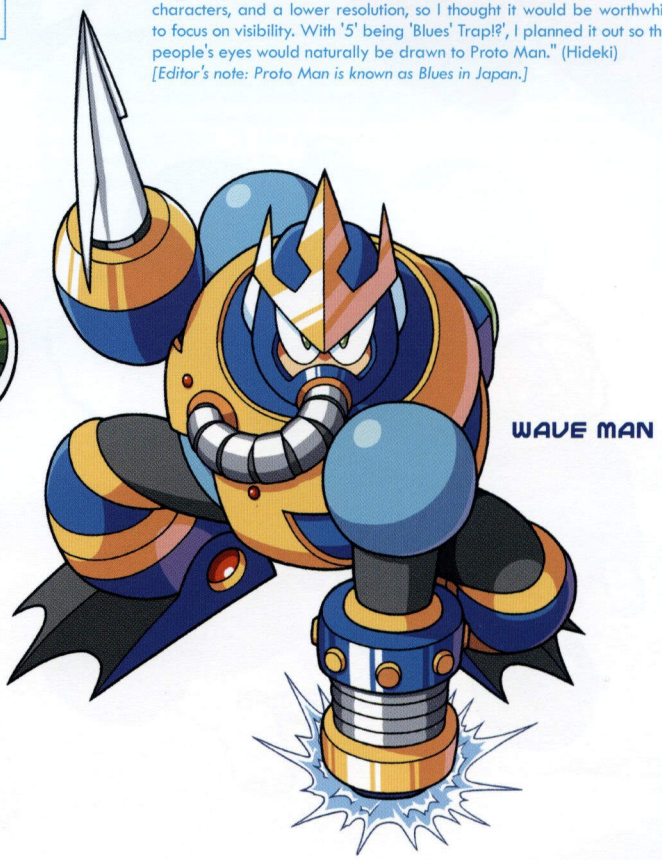
ロックマン5 ブルースの罠!?

Rockman 5: Blues' Trap!?
PS 11/25/1999

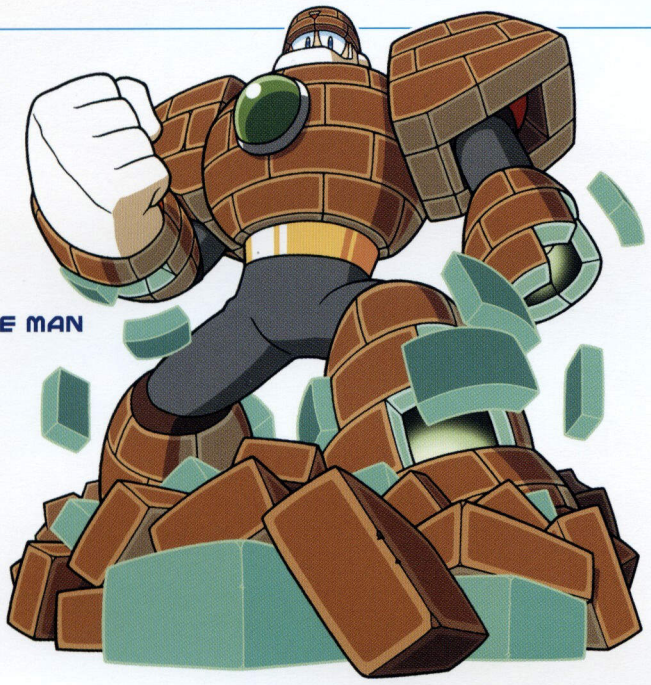
"I'm happy to say, I didn't have to draw all of the boss characters for '5'. (laughs) Scheduling had a lot to do with it, but I also wanted to try a change of pace for the package illustration. There were fewer characters, and a lower resolution, so I thought it would be worthwhile to focus on visibility. With '5' being 'Blues' Trap!?', I planned it out so that people's eyes would naturally be drawn to Proto Man." (Hideki)
[Editor's note: Proto Man is known as Blues in Japan.]



GRAVITY MAN



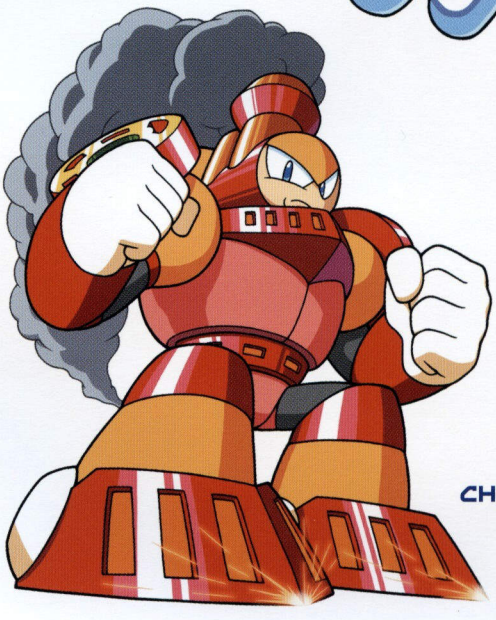
WAVE MAN



STONE MAN

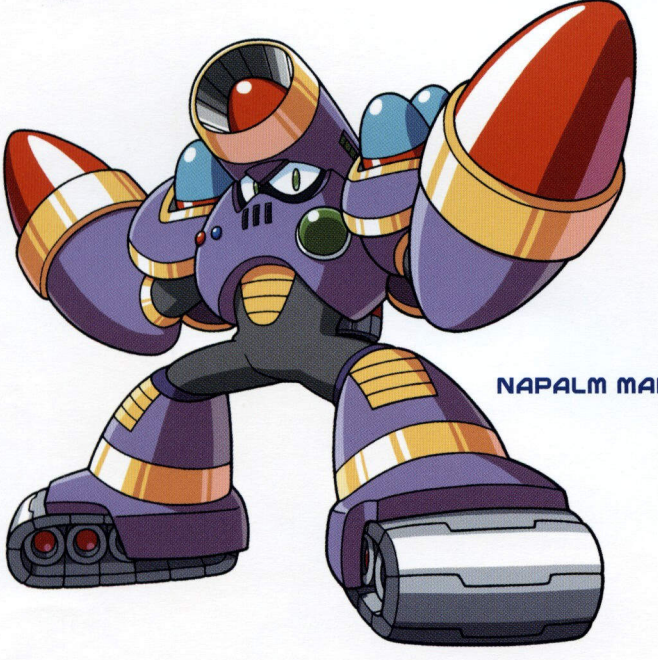
GYRO MAN

STAR MAN

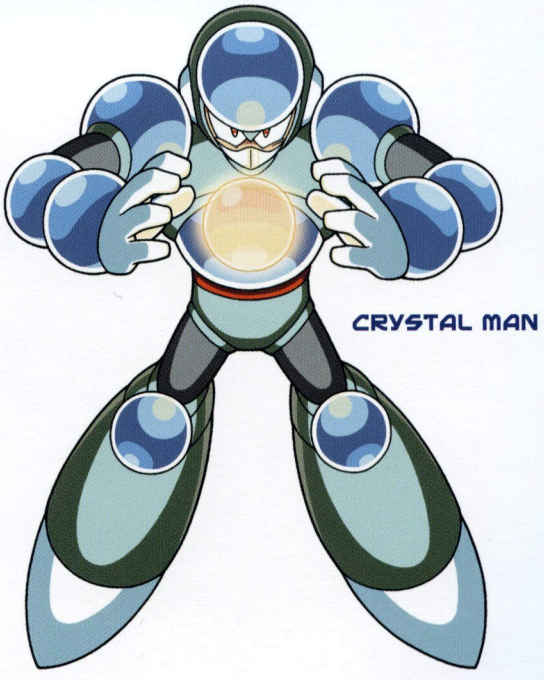


CHARGE MAN

"I'm not sure how to explain it, but they wanted me to do the drawings based on the theme of each character. For Gravity Man, I remember being like, 'How am I supposed to visually express gravity!?' (laughs) Stone Man was a little easier, as I just drew stones lifting up off the ground and coming together. I also tried adding little details, like the sparks at the tips of Charge Man's feet. I struggled a bit with ideas for Crystal Man, but ended up going with a 'forming a Crystal Eye' image." (Higurashi)



NAPALM MAN

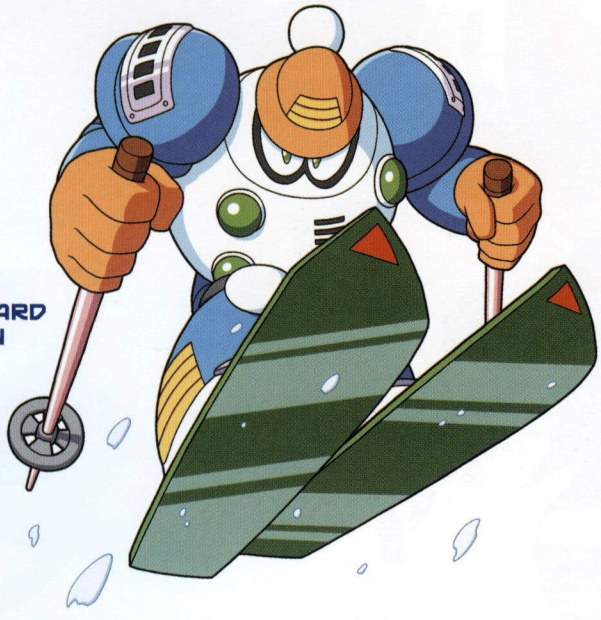


CRYSTAL MAN

ロックマン6 史上最大の戦い!!

Rockman 6: The Greatest Battle of All Time!!
PS 12/09/1999

"They were granting me more and more responsibility and autonomy, so I felt like I was doing whatever I wanted. As you can see, I basically ripped off the NES package illustration for this one. (laughs) I really wanted to include a Metall too, but didn't have enough space. The Earth itself is looking a little rough, and I probably would redo it if I had the chance. Considering my skills at the time, though, I'd say I did pretty well with this one." (Higurashi)



BLIZZARD MAN

CENTAUR MAN

FLAME MAN

KNIGHT MAN

PLANT MAN

TOMAHAWK MAN

WIND MAN

YAMATO MAN

"Blizzard Man is my favorite boss in '6'. I drew him while looking at some pictures of people skiing. Since I couldn't really show Wind Man's weapon, I drew him floating off the ground a bit to express his 'wind' theme. I really like Musha Gundam and Knight Gundam, so drawing Yamato Man and Knight Man was a total joy. I used to be a loyal 'BonBon' reader. (laughs)" (Higurashi)

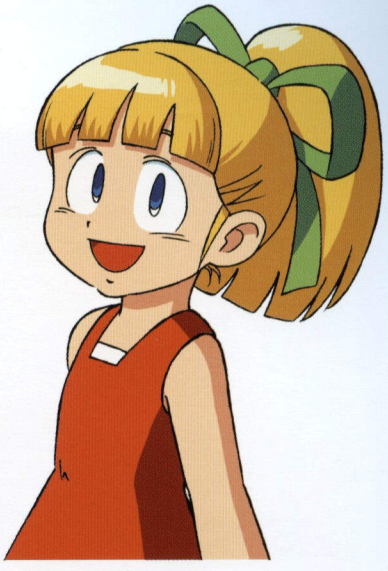
Rockman Battle & Fighters
NGP 07/06/2000

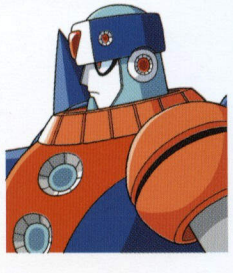
"When the arcade version came out, I couldn't afford the PCB [printed circuit board]. I was pretty upset about it, and decided that if I couldn't collect everything, that I didn't want any of my other collectibles either! So I took all of my Mega Man stuff, except for my game cartridges (still a lot of stuff), and got rid of it. What a waste!!" (Higurashi)

Mega Man & Bass
GBA 08/10/2002

"Somehow Mega Man & Bass, which was difficult enough to begin with, seems even trickier in widescreen format. As far as the illustration goes, I think Mega Man's facial expression looks pretty good. Overall, I find the illustration a little dull, and I wouldn't mind redrawing it... but I just can't get over how much difficulty I had with the widescreen format." (Higurashi)

Rockman Power Battle Fighters
PS2 08/05/2004





"I had been wishing and waiting for these arcade games to be brought to a console! I was so psyched about this, and as a result, I ended up with an illustration that I am really happy with. I drew the rough draft in about 15 minutes, and got immediate approval from Inafune. I spent four days finishing it up. I was actually planning on spending another day on it to make the space background a little cooler, but I had some more work come in and I didn't have the time. Too bad...!" (Higurashi)

MEGA MAN

ROLL

ロックマン ロックマン

Mega Man: Powered Up
PSP 03/02/2006

In the not-too-distant future, humans and robots live in harmony. One day, Dr. Light created a peace-loving robot and named him "Rock". The good professor's laboratory was suddenly attacked by the evil genius Dr. Wily, and all of Dr. Light's robots were abducted. After much hesitation and thought, Dr. Light reconfigured Rock into a combat robot. "Go, Rock... No, wait... Starting today, you shall be known as Mega Man!"

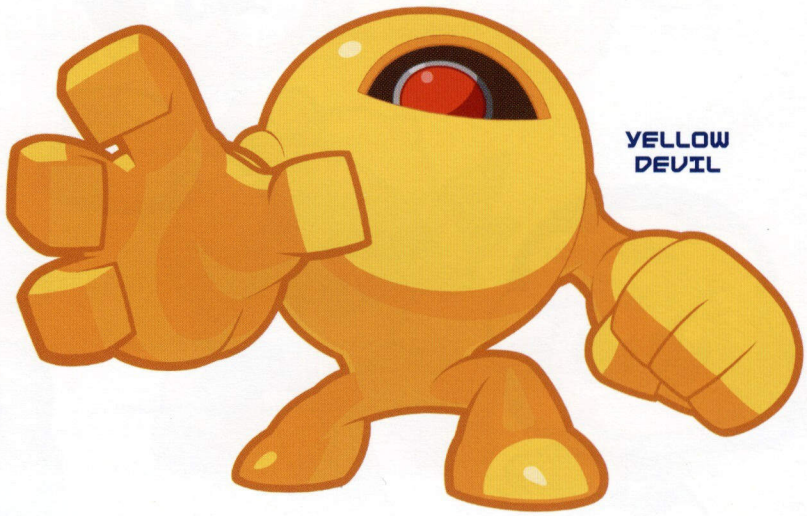
DR. LIGHT

PROTO MAN

"I have to say, 'Mega Man: Powered Up' is the greatest! With its massive volume and fun construction mode, its replay value is immeasurable. The staff that worked on it had so much invested in Mega Man, too. I promise I didn't tell them to make such an intense game; they did that all by themselves. (laughs)" (Inafune)

"I have no idea why it didn't sell very well! In my mind, the 'Mega Man: Powered Up' series was set to have multiple sequels! (laughs) I truly believe that this is definitely one game that any self-respecting Mega Man fan must have! You there... it's not too late to get your copy, you know! (laughs)" (Inafune)

"My participation in the 'Mega Man: Powered Up' project was at the concept level. I guess you could say I was the general supervisor." (Yoshikawa)



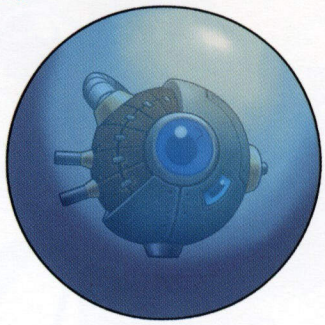
YELLOW DEVIL

"The concept for these designs was 'toys'. We wanted cute designs geared toward little kids... the kinds of characters that you'd see hanging off of keychains and such. Not only that, I made sure to tell the designers not to skimp on any of the original Mega Man details. We wanted their proportions and movements to be accurately reflected in these designs as well." (Yoshikawa)

"They let us do some of the finishing touches on the early Mega Mans." (Higurashi)

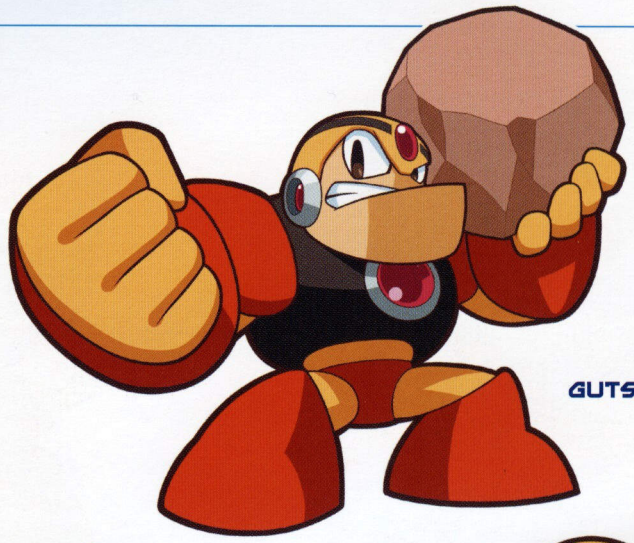
"That they did." (Komaki)

DR. WILY



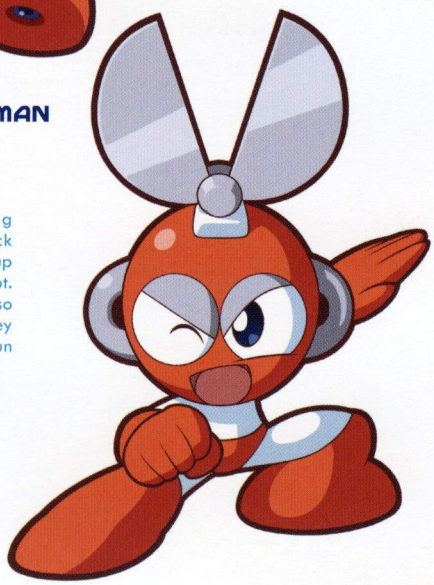
CWU-01P

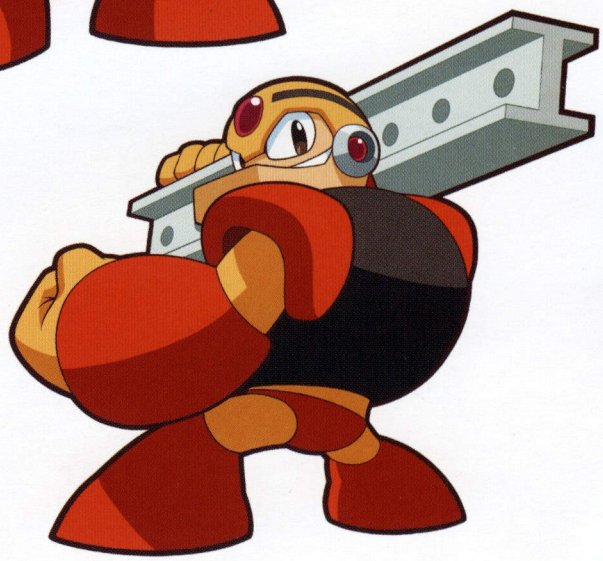
CUT MAN



GUTS MAN

"Development was progressing parallel to 'Mega Man: Maverick Hunter X', so I basically left it all up to the staff beyond the initial concept. They were all Mega Man lovers, so everything went pretty smoothly. They seemed to be having a lot of fun working on this one." (Yoshikawa)





ICE MAN

"I did the line drawings for the Ice Man and Elec Man pieces." (Higurashi)

"I think I remember those... (laughs) I colored Ice Man." (Komaki)

"Come to think of it, I may have colored Fire Man too. (laughs)" (Higurashi)

BOMB MAN

FIRE MAN

ELEC MAN

"I was the one they put in charge of all the illustration-related work. Being a newbie, I got a lot of advice from my predecessors while drawing these. I added the rosy cheeks on Mega Man as a little streak of mischief when doing the finishing touches. I remember being a little surprised when they went ahead with it. (laughs) I was trying so hard to convey how fun this world is." (Mizuno)

"Mizuno and I both worked on 'Mega Man: Maverick Hunter X' too. We're like a set." (Komaki)

TIME MAN

"We got the initial designs for Time Man and Oil Man from Inafune, and refined them ourselves. I worked on the 'Breath of Fire' series from the very beginning, and I think Oil Man's face is pretty reminiscent of Karn. (laughs)" (Yoshikawa)

OIL MAN

MEGA MAN / MEGA MAN X SERIES DATA

MEGA MAN SERIES

MEGA MAN *("Rockman" in Japan)*
Mega Man was first created by Dr. Light to be a helper robot, and was named Rock. He lived peacefully with Dr. Light until Dr. Wily's ambitions forced Dr. Light to reconfigure Rock into a combat robot known as Mega Man. He is a kind boy with a strong sense of justice.

PROTO MAN *("Blues" in Japan)*
Proto Man was Dr. Light's first attempt at a humanoid robot, and is considered to be Mega Man's older brother. After he was created, it was discovered that Proto Man's energy processing device had a fatal defect. Realizing that his death was now inevitable, Proto Man disappeared without a trace. Moments before he shut down, however, he was taken by Dr. Wily. Because of the alterations Dr. Wily performed, Proto Man was able to narrowly avoid death.

BASS *("Forte" in Japan)*
Bass is one of Dr. Wily's most powerful combat robots and is classified as a Special Wily Number. Bass' greatest desire is to defeat Mega Man, and he will often take action without regard for Dr. Wily's orders.

DR. LIGHT *("Dr. Right" in Japan)*
Dr. Light's full name is Thomas Light. He is the one who created Mega Man, and is the leading mind in the field of robotics. After graduating at the top of his class in electronic engineering from the Robot Institute of Technology, Dr. Light devoted his life to the research and development of robots that aid in world peace.

ROLL
Roll is a domestic helper robot created by Dr. Light, and is considered to be Mega Man's little sister. She is a kind-hearted girl who is proficient at cooking and cleaning. Roll is constantly praying for Mega Man's safety.

RUSH
Rush is a support robot that Dr. Light created to aid Mega Man. Among other forms, Rush can transform into the Rush Coil, Rush Jet, and Rush Marine, according to Mega Man's transportation needs. Later on, Rush was also modified to be able to physically merge with Mega Man.

EDDIE
Eddie is an item storage robot created by Dr. Light. Due to a sudden attack by Dr. Wily, Eddie was forced to mobilize before he was perfected.

TANGO
Tango was created by Dr. Light to be a pet cat robot. Modified with attack capabilities, Tango will physically ram enemies to aid Mega Man.

AUTO *("Rightot" in Japan)*
Auto is an assistant robot that works at Dr. Light's laboratory. Being a bit absentminded, Auto misplaced one of the bolts from his head while he was out running an errand. He rides his truck to get around.

DR. WILY
Dr. Wily's full name is Albert W. Wily. A former schoolmate of Dr. Light's, Dr. Wily was never quite able to match Dr. Light in skill, and eventually developed a desire to take over the world. Dr. Wily's hobbies include ping pong.

REGGAE
Reggae was created by Dr. Wily to relieve some of the constant loneliness he felt. Reggae is a bird robot, and does not have any combat abilities.

TREBLE *("Gospel" in Japan)*
Treble is a wolf robot that travels with Bass and offers support as needed. It is rumored that Treble's combat abilities are superior to those of the Wily Numbers'. Treble is able to turn into a flight booster and merge with Bass.

DR. COSSACK
Dr. Cossack's full name is Mikhail Sergeyevich Cossack. When his daughter Kalinka was taken hostage by Dr. Wily, Dr. Cossack had no choice but to send his robots into battle against Mega Man. After the battle was over, Dr. Cossack devoted himself to helping Dr. Light in the pursuit of peace. Dr. Cossack's hobbies include watching ballet performances.

KALINKA
Kalinka is Dr. Cossack's daughter. Dr. Wily took her hostage and used her to manipulate Dr. Cossack. Kalinka enjoys listening to classical music.

BEAT
Beat is a bird robot created by Dr. Cossack to aid Mega Man in the battle for world peace. Beat follows the signal sent by the Beat Plates to find Mega Man and swoop in to attack enemies.

MR. X
Everything about Mr. X is a mystery, except for the fact that he is the owner of the X Foundation. He provided financial support for the Global Robot Alliance, and was the one who suggested a contest to determine the most powerful peace-supporting robot. He was later discovered to be Dr. Wily in disguise when he stole the strongest robots from the tournament in an attempt to take over the world.

CHEST
Chest acts as a robot host in "Battle & Chase", providing explanations of each course.

RIPOT
In "Battle & Chase", Ripot provides live coverage of the races and helps drive the excitement level through the roof.

PLUM
Plum is a girl who serves as an announcer for "Battle & Chase".

DUO
Duo is a mysterious robot who fell to Earth while battling evil robots in space. After being discovered on a deserted island by Mega Man, Duo is repaired by Dr. Light. Sensing evil energy readings somewhere on Earth, Duo leaves to pursue their source.

KING
King is a robot who attempts to take over the world in the hopes of creating a new world where humans are dominated by robots. Stealing the data of the robots created by Dr. Light and Dr. Wily, King forms his own legion. King's hobbies include chess.

MEGA MAN X SERIES

X
An autonomous android created by Dr. Light, X was classified as a rank B Hunter despite his immense power, due to his gentle nature and aversion to combat. Despite that less than stellar ranking, X managed to put a stop to Sigma and his plans every time. Eventually, X was made squad commander of the 17th Maverick Hunter Elite Unit.

ZERO
A powerful Hunter awarded with the ranking of Special A class, Zero is one of the very few people who truly understands X. Perpetually cool and calm, Zero never hesitates when carrying out his orders. Although he originally belonged to the 17th Elite Unit alongside X, he was eventually made the squad commander of the Special Operations 0 Unit.

DR. CAIN
As the leading authority on robotics in the 22nd century, Dr. Cain successfully developed the "Reploid", a robot that is more human-like than any other robot in history. Following that, he founded the Maverick Hunters and spent his days directing their early operations.

SIGNAS
Feeling responsible for the Repliforce War, the former commander of the Maverick Hunters stepped down from his post and was replaced by Signas. Though Signas is not particularly superior in his combat capabilities, his CPU is the most complex among all the Reploids.

DOUGLAS
The Maverick Hunters' genius mechanic who works on everything from their weapons and vehicles to the buildings they are housed in. Douglas is the one responsible for developing the power-up parts that X and his friends use.

LIFESAVER
General maintenance and development of anti-virus serums are but a small fraction of the support the Lifesavers offer to the Hunters.

ALIA
Formerly a member of a Reploid engineering research team, Alia was selected to be the chief navigator for the Maverick Hunters. She has mastered every programming language, and is a veritable fountain of knowledge.

PALLETTE
One of the navigators that supports the Hunter team. Pallette's strength lies in her vast knowledge of the various areas the team will be heading into. She joined the navigator team after Alia, but at the same time as Layer.

LAYER
Like Pallette, Layer supports the Hunter team as a navigator. Layer's specialty lies in her ability to discern enemy weaknesses and offer other tactical information.

DOUBLE
One of the Maverick Hunters' newest recruits at the time the Repliforce War broke out. Double can be a little hasty and clumsy, but does what he can to aid X.

GENERAL
As the leader of Repliforce, General has won the trust and respect of his soldiers. His sudden decision to declare Repliforce an independent nation put him in direct opposition to X and his allies.

COLONEL
A young commander within Repliforce, a military organization comprised entirely of Reploids. Not only is Colonel a capable soldier, he also has a gentler side that shines through in the way he cares for his followers and his little sister.

IRIS
Colonel's little sister. During the Repliforce War, Iris is saved by Zero, who she had developed feelings for during the Erasure Incident. Iris does everything she can to stop the fighting between her brother and Zero.

SIGMA
As far as intelligence and battle prowess are concerned, Sigma easily stands above all other Reploids. Though he was once the commander of the Maverick Hunters' 17th Elite Unit, he suddenly led the Reploids into a rebellion, his goal being nothing less than the annihilation of the human race.

VILE *("Vava" in Japan)*
Formerly a Maverick Hunter in the 17th Elite Unit, Vile was classified as a Special A class Hunter. Due to a malfunction in his artifical brain, however, he had no problem using whatever means necessary - no matter how brutal - to destroy Mavericks, and gave no thought to his methods or the consequences of his choices.

SERGES
One of the X-Hunters, whose mission is to annihilate the Maverick Hunters -- X especially. Though he is not very useful in a combat setting, Serges makes himself useful as something of a scientist and boasts immeasurable intellectual capacity.

AGILE
An X-Hunter who specializes in swordsmanship.

VIOLEN
This X-Hunter has a very violent personality. Brute power was the sole focus of Violen's creation.

DR. DOPPLER
A Reploid scientist fully equipped with a supercomputer. Dr. Doppler had been making strides in the fields of electronics, computers, and networking through his research. His goal was to build a world where humans and Reploids could live in peace and harmony. One day, however, Dr. Doppler altered himself with combat modifications and declared war on human society.

BIT
A member of the Nightmare Police, the town sentry founded by Dr. Doppler. Bit was created with all of the greatest attributes of Reploids around the world in mind. Bit acts as Dr. Doppler's right hand by issuing orders to Mavericks in various regions.

BYTE
The largest Reploid in the Nightmare Police in terms of physical size. When Byte merges with Bit, they become Godkarmachine O Inary.

MAC
Formerly a member of the Maverick Hunters' 17th Elite Unit. Mac went missing for a while, but resurfaced among the ranks of Dr. Doppler's forces and joined their battle against the Maverick Hunters. He successfully captures X.

DYNAMO
A mysterious mercenary. Dynamo has a bit of a random personality and tends to do things on a whim, but has capabilities that surpass most of the Hunters classified as Special A rank. He appears before X and his team with the intention of interfering with their mission.

GATE
Gate earned fame and prestige as the leading scientist in the development of Reploids. His research was ahead of its time and rarely understood, however, which resulted in his leading a rather secluded life. One day, Gate's fate was changed forever when he found a certain object lying amongst the remains of the Eurasia colony.

ISOC
Isoc is a scientific Reploid who organized an investigation unit to try and solve the mystery behind the Nightmare phenomenon.

HIGH MAX
The leader of the investigation unit under Isoc's command. It is rumored that his abilities surpass even those of X and his friends, but the reasons behind High Max's creation are shrouded in mystery.

AXL
Having escaped the vigilante group Red Alert, Axl is a prototype new generation Reploid who found his place among the Maverick Hunters. Axl has a unique ability that allows him to mimic the external and internal characteristics of anyone he encounters.

RED
The leader of the vigilante group Red Alert. He leads his band of wandering bounty hunters as they methodically destroy Mavericks.

ZAIN
A Shadow Hunter who became one of Sigma's followers after being defeated in battle. Zain's favored weapon is his greatsword.

GEEMEL
This Shadow Hunter is very talkative and wields a giant shuriken.

BERKANA
Berkana is a member of the Reploid research and development team at Laguz Island, but none of the Reploids she has developed in the past have been publicly revealed. She is a very mysterious individual.

GARETH
A knight Reploid who boasts high attack power. He stops the Maverick Hunters in their tracks by coupling his powerful javelin attacks with his objective decision-making skills.

MIDDY
Techno's twin brother. Middy leads X into the cyberworld inside Hunter Base's mother computer.

TECHNO
Brainwashed by Sigma, Techno went Maverick and hacked into the mother computer at Hunter Base according to Sigma's orders.

LUMINE
A new generation Reploid with unusual abilities. After being abducted by Vile, Lumine makes plans to build a new world for all of the new generation Reploids. Lumine confronts X as an enemy.

MEGA MAN X SERIES

In this section, you'll find the official illustrations from the "Mega Man X" series. We haven't left out a single character, from the oustandingly detailed Maverick Hunters and Reploids to the countless boss characters.

KEIJI INAFUNE
FORMER OVERALL SERIES PRODUCER

HAYATO KAJI
Relevant Titles:
Mega Man 4/5/7/8
Mega Man X1/X3/X4
Mega Man Battle Network

TATSUYA YOSHIKAWA
Relevant Titles:
Mega Man 7
Mega Man: Powered Up
Mega Man X1/X3/X7/X8
Mega Man: Maverick Hunter X

HARUKI SUETSUGU
Relevant Titles:
Mega Man X4-X7
Mega Man Xtreme
Mega Man Xtreme 2

SHINSUKE KOMAKI
Relevant Titles:
Mega Man 8
Mega Man Battle & Chase
Mega Man X3/X6
Mega Man Battle Network series
Mega Man Star Force

RYUJI HIGURASHI
Relevant Titles:
Rockman 1-6 Complete Works
Rockman Battle & Fighters
Rockman Power Battle Fighters
Mega Man X5/X6
Mega Man X: Command Mission
Mega Man Battle Network series

KEISUKE MIZUNO
Relevant Titles:
Mega Man: Powered Up
Mega Man: Maverick Hunter X

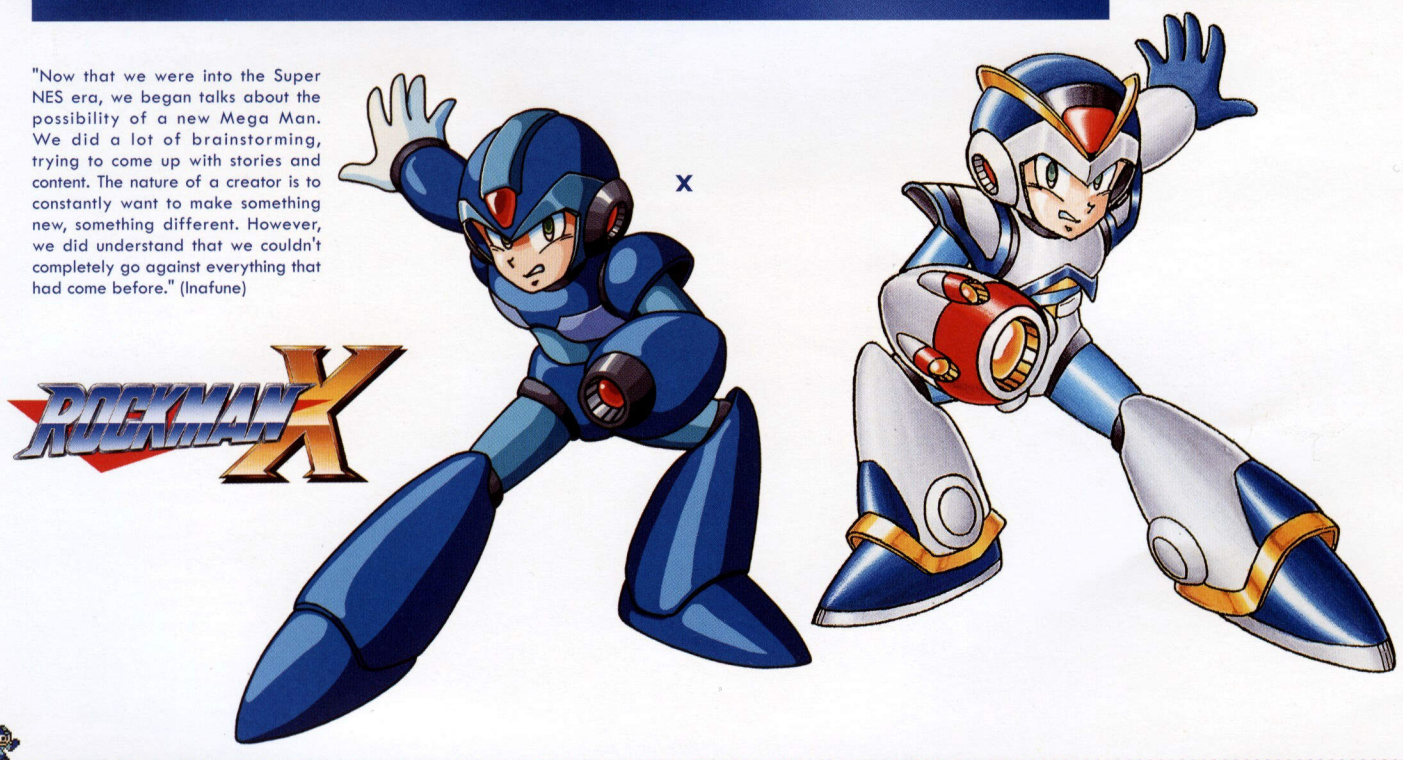
YOSHIHISA TSUDA
(INTI CREATES CO., LTD.)
Relevant Titles:
Mega Man 7
Mega Man X1/X2
Mega Man Zero 1-3

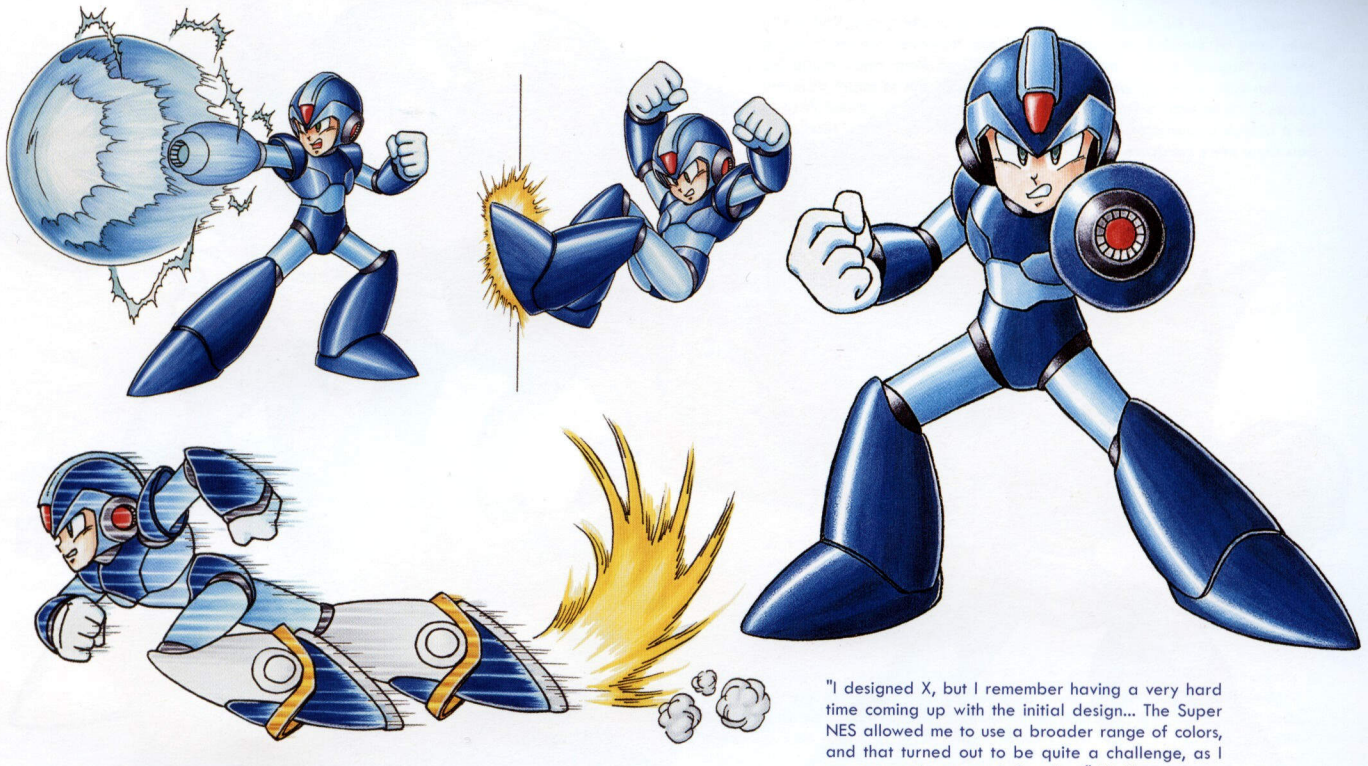
SHO TSUGE
(FORMERLY OF CAPCOM)
Relevant Titles:
Mega Man X1/X2

Mega Man X	
SNES	12/17/1993
PC	05/24/1996
VCW	04/05/2011
IOS	01/12/2012

The year is 21XX. Sigma, who had been praised as the greatest Maverick Hunter, suddenly declared his intention to annihilate the human race. Following Sigma's orders, Reploids in various regions began rebelling. In order to put an end to Sigma's ambitions, the Maverick Hunter X and his comrade Zero step out into the field of battle.

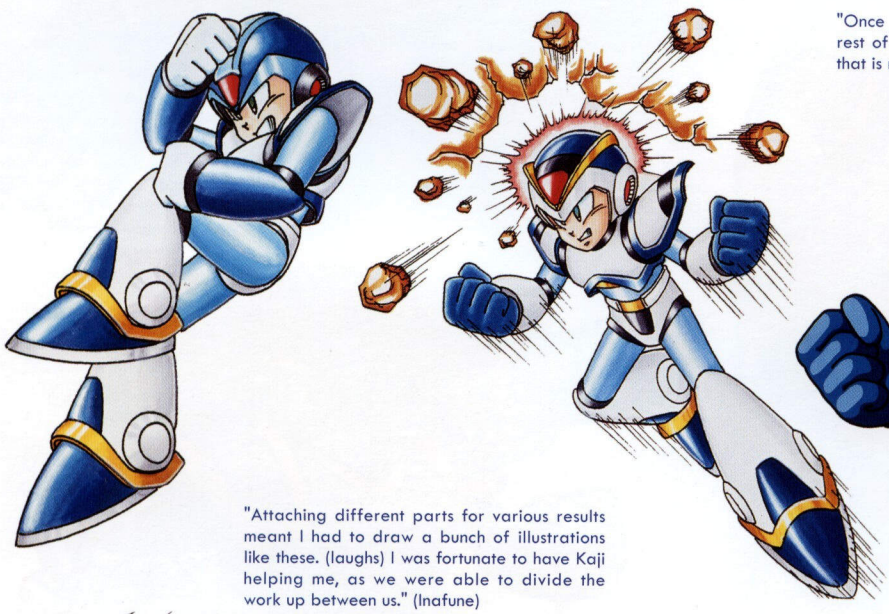
"Now that we were into the Super NES era, we began talks about the possibility of a new Mega Man. We did a lot of brainstorming, trying to come up with stories and content. The nature of a creator is to constantly want to make something new, something different. However, we did understand that we couldn't completely go against everything that had come before." (Inafune)



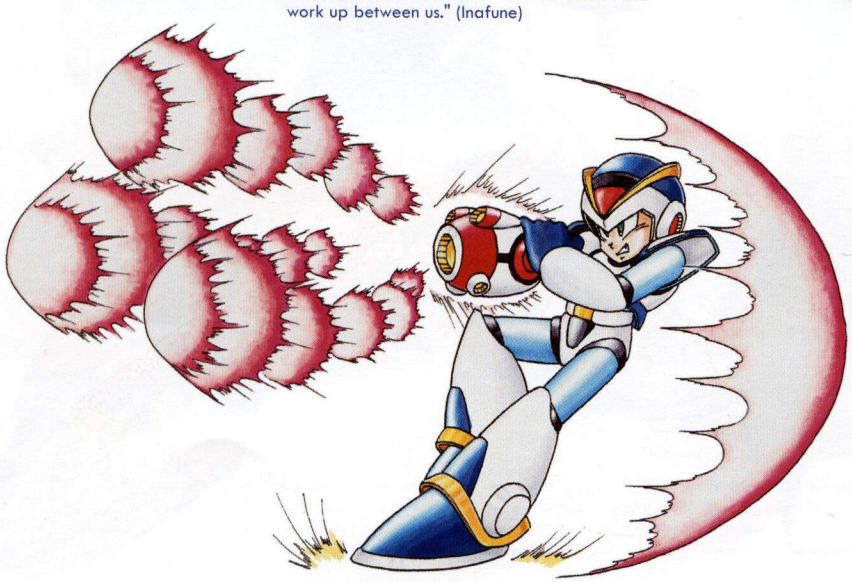


"I designed X, but I remember having a very hard time coming up with the initial design... The Super NES allowed me to use a broader range of colors, and that turned out to be quite a challenge, as I was not used to so much freedom." (Kaji)

"Once we have something solid to work with, the rest of it kind of flows smoothly. It's that first step that is really the hardest." (Inafune)



"Attaching different parts for various results meant I had to draw a bunch of illustrations like these. (laughs) I was fortunate to have Kaji helping me, as we were able to divide the work up between us." (Inafune)



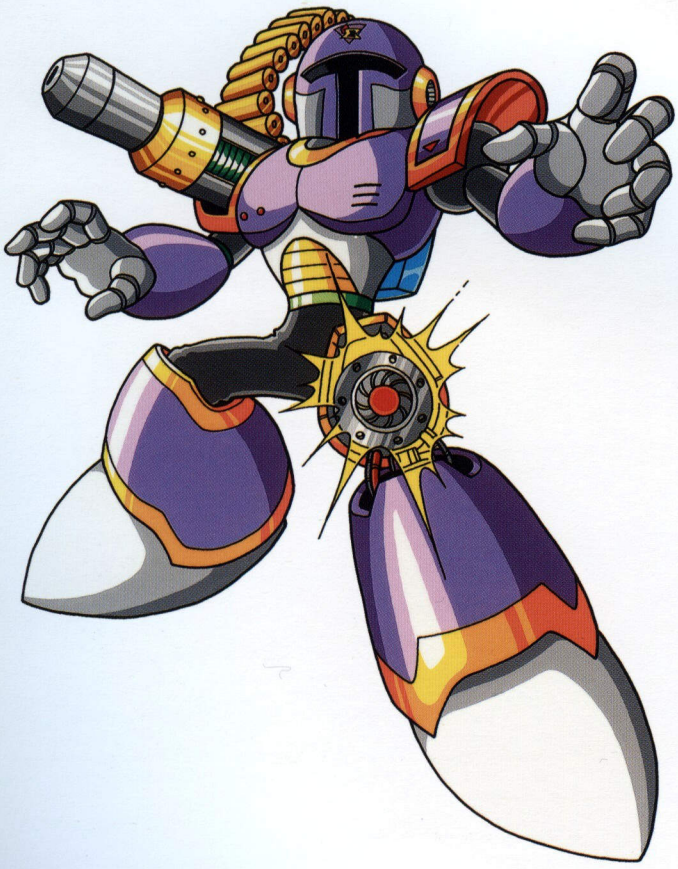
"We were working on this at a time when RPGs were exploding onto the market. The whole idea of experience points and additional powers according to your character's level was becoming mainstream. Then there was Mega Man, which was still a more classic representation of the action game genre. I started to feel that Mega Man was not shining as brightly in this light. That's why we wanted to bring in more power-ups. As far as weapons were concerned, Mega Man always had the "get new weapons by defeating enemies" system going, so we wanted to add another form of powering up. This train of thought led us to armor parts that enhance your character." (Inafune)

"Yeah, I remember we were like, 'But what's the head piece armor part going to do? Give him the ability to perform a headbutt move?' (laughs)" (Kaji)

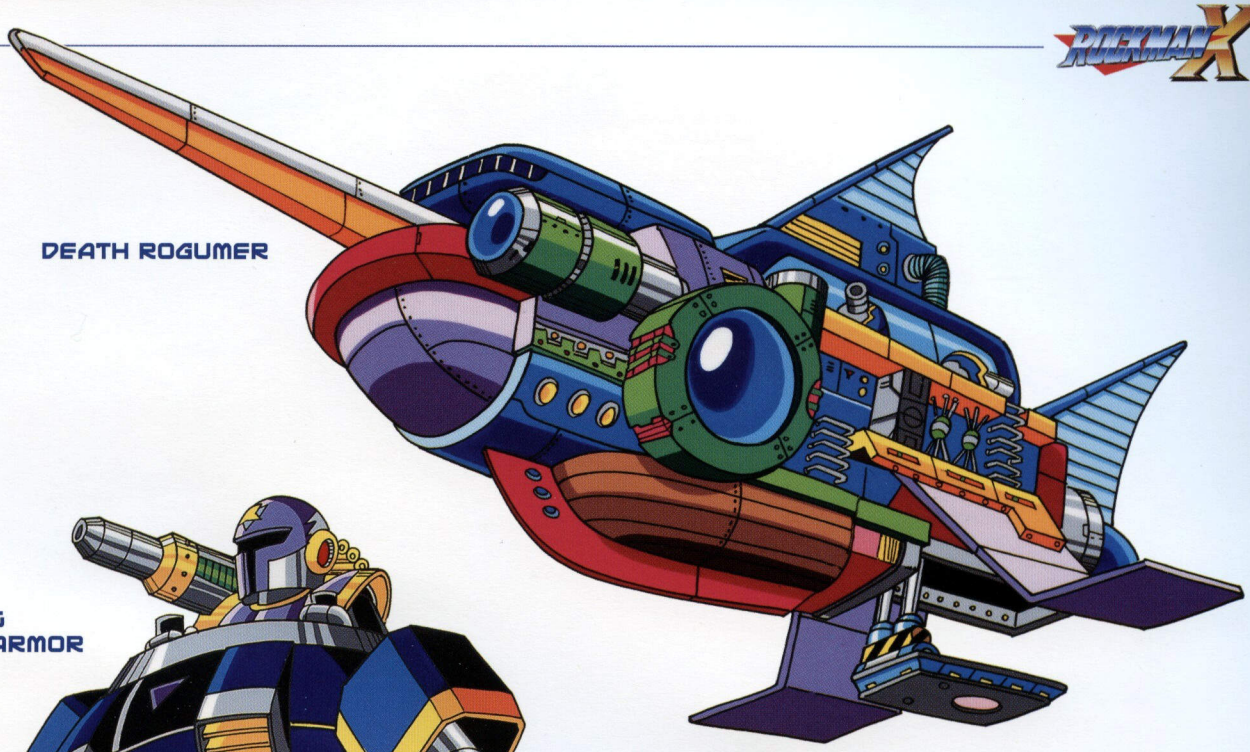
"Usually, I would be the one doing the main characters, and Kaji would take care of the sub characters. This time, however, we decided to change things up a bit. I asked Kaji to do Mega Man, and I made the sub character, Zero, my project. I'm sure I've said this in many different places in more than a few different ways, but I really wanted Zero to be a playable character. I wanted to offer a 'different Mega Man', and possibly a more hardcore game." (Inafune)

ZERO

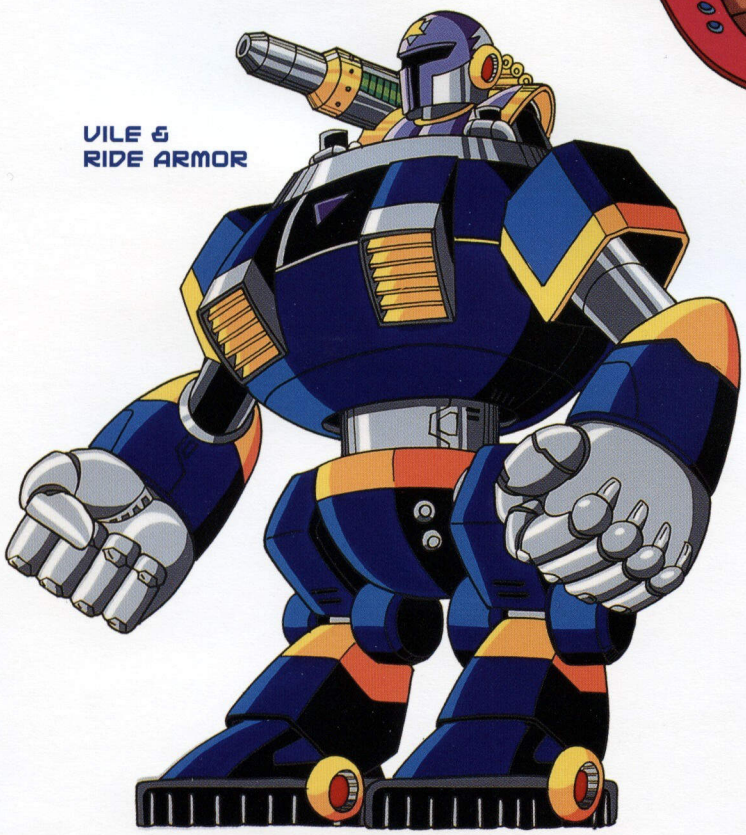
"I wanted to make the character's personality a little more hardcore too, and I knew that if I was working from the design of the traditional Mega Man, I'd be stuck in that whole 'nice guy' image. The whole time I was designing Zero, I was seeing him as the 'new Mega Man'. But I didn't bring that up when I went to submit our designs to my boss. I brought out the X that Kaji designed and said, 'Here's the new Mega Man!' My boss had a very positive reaction to X, and when I brought out the design for Zero, I simply said, '... and this is the sub character.' I figured that would ensure a less critical analysis of Zero and, as a result, I got an immediate OK in the form of, 'Red, huh? Hmm... yeah, that's nice.' (laughs)" (Inafune)



VILE



DEATH ROGUMER

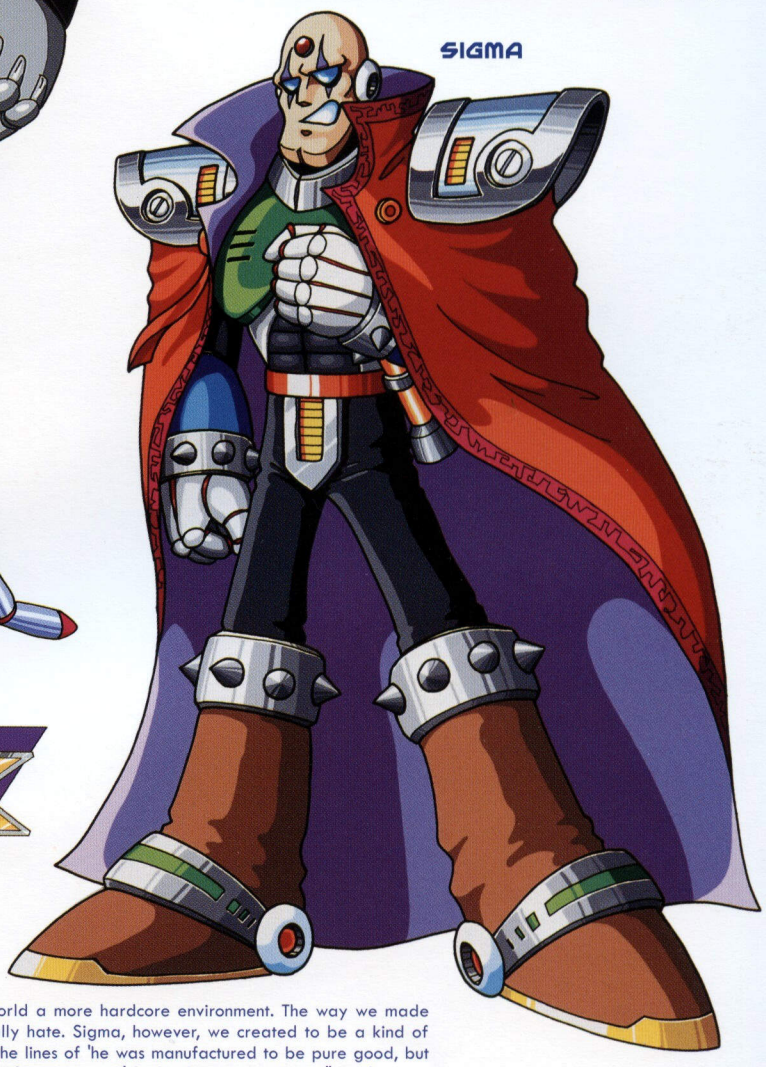


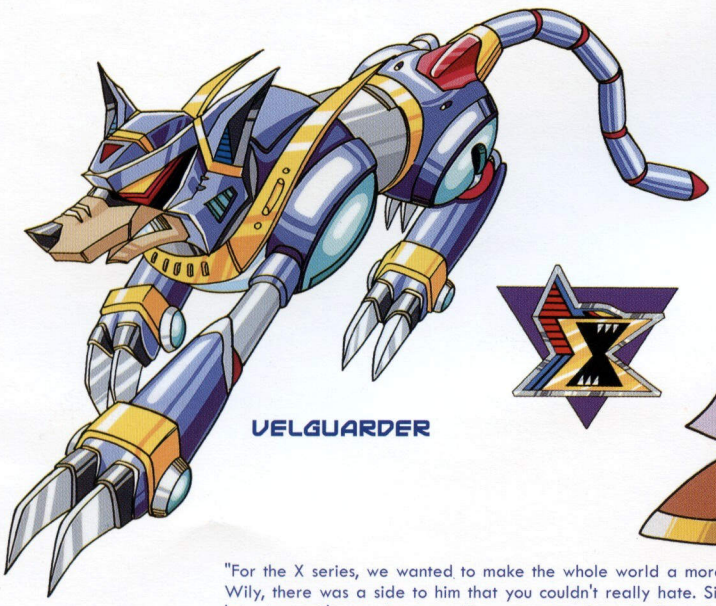
VILE &
RIDE ARMOR

"After joining the company, I learned a lot from working on 'X1', especially about dot images and how they are done. I was responsible for the designs and dots of the minor enemies as well as the bosses. I didn't have much time under my belt in the company yet, so they asked me to join in with designs and ideas on an assistive level once the in-game world was pretty much solidified." (Yoshikawa)

"Everyone had their eye on Yoshikawa from the very beginning. They could see his natural talent, and knew he would be the one to watch. (laughs)" (Kaji)

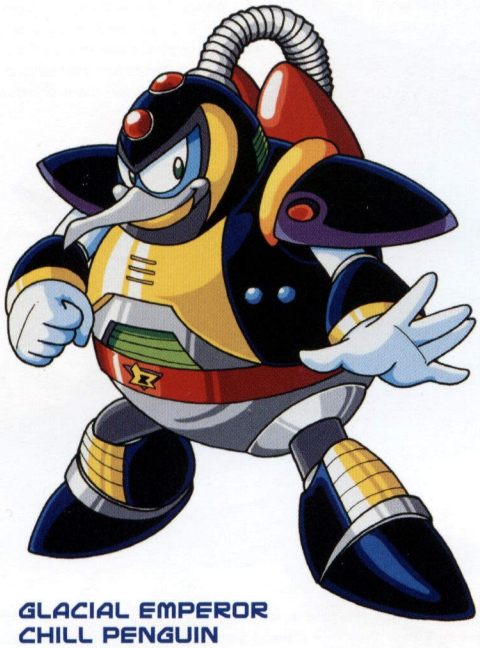
SIGMA





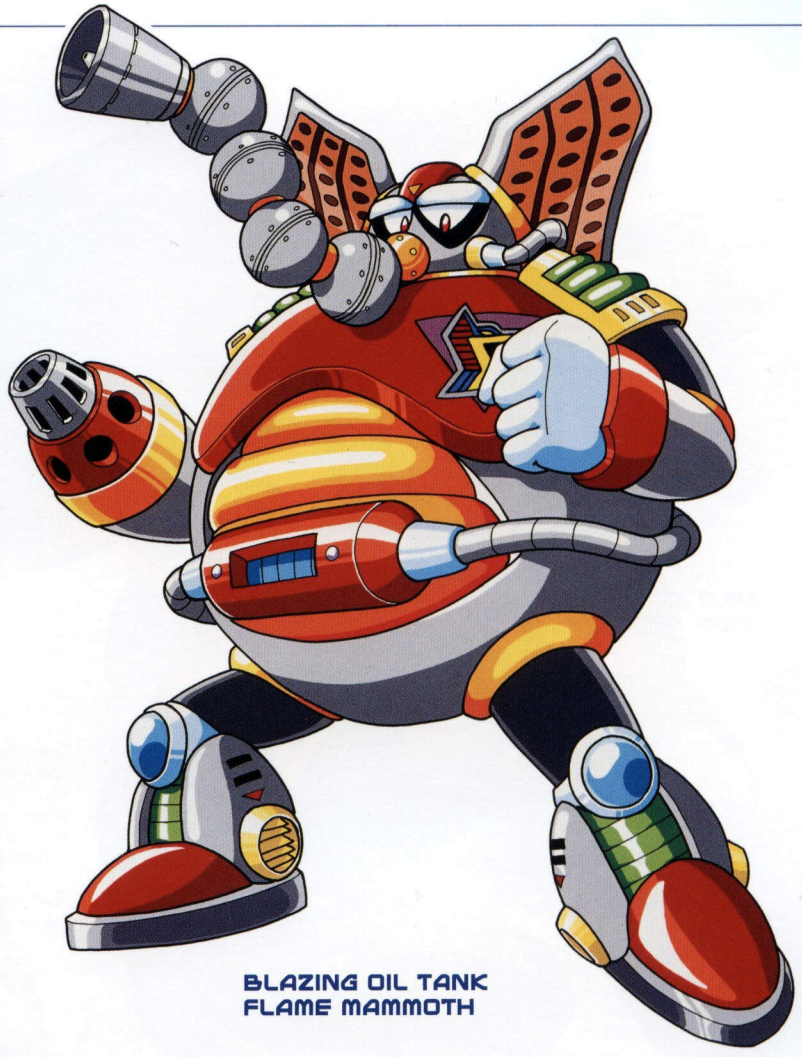
VELGUARDER

"For the X series, we wanted to make the whole world a more hardcore environment. The way we made Wily, there was a side to him that you couldn't really hate. Sigma, however, we created to be a kind of 'absolute evil' type character. His story goes along the lines of 'he was manufactured to be pure good, but somehow turned out this way', which lends a certain 'unforeseen error' feel to his very existence." (Inafune)



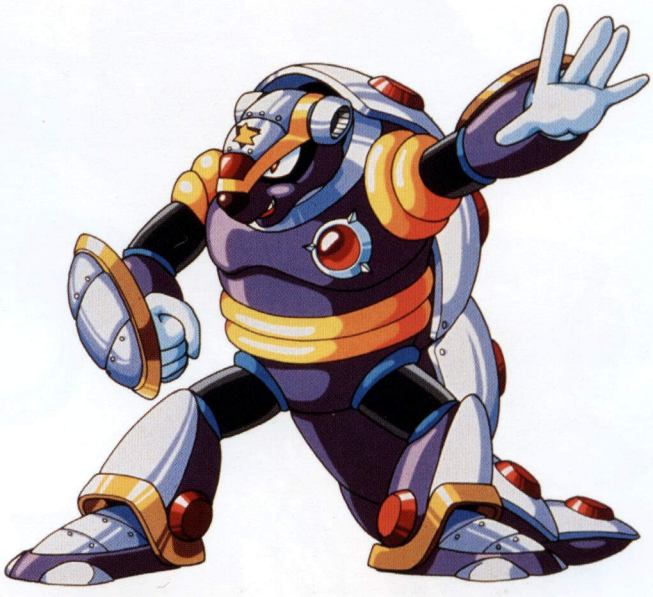
GLACIAL EMPEROR
CHILL PENGUIN

"I worked on the bosses too, and when we were trying to decide who would work on which designs, I wanted to find and call dibs on the character design that seemed most likely to become the most popular boss. (laughs)" (Inafune)



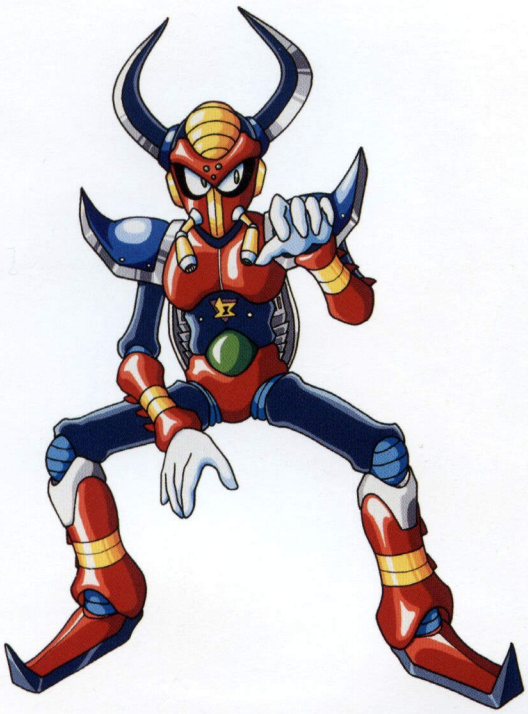
BLAZING OIL TANK
FLAME MAMMOTH

NOBLEMAN OF THE SKIES
STORM EAGLE



ARMORED WARRIOR
ARMORED ARMADILLO

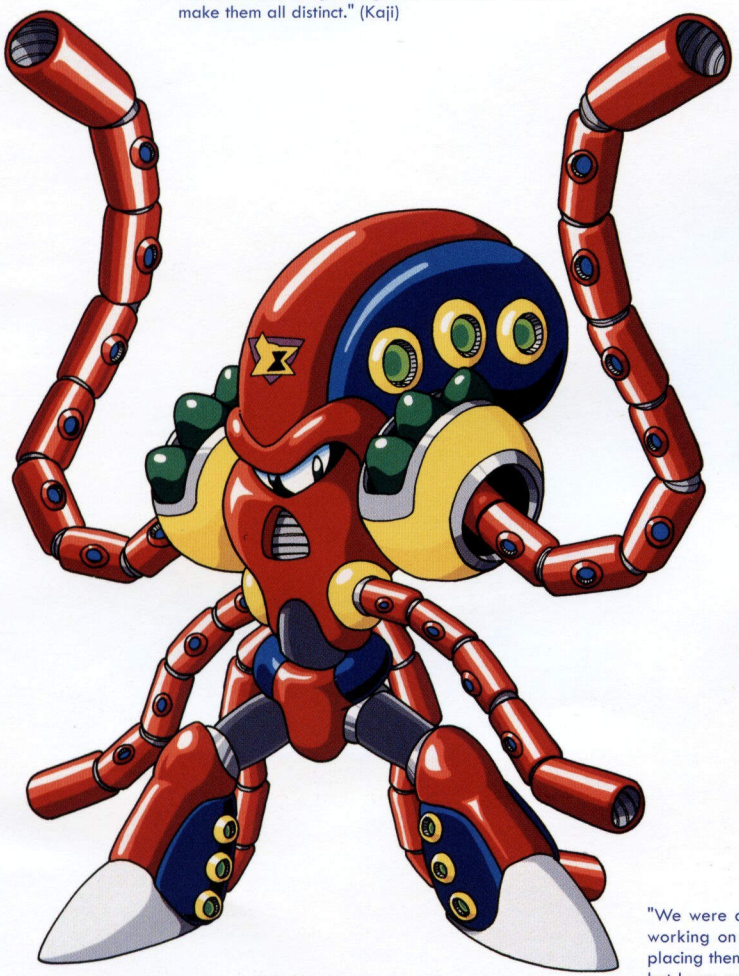
"Inafune did Eagle and Penguin. Kaji designed Mandrill, Octopus, and Chameleon. Mammoth, Armadillo, and Kuwanger were Tazaki's. Even as I watched them work, I could really see each of their distinct flavors coming out in their illustrations." (Yoshikawa)



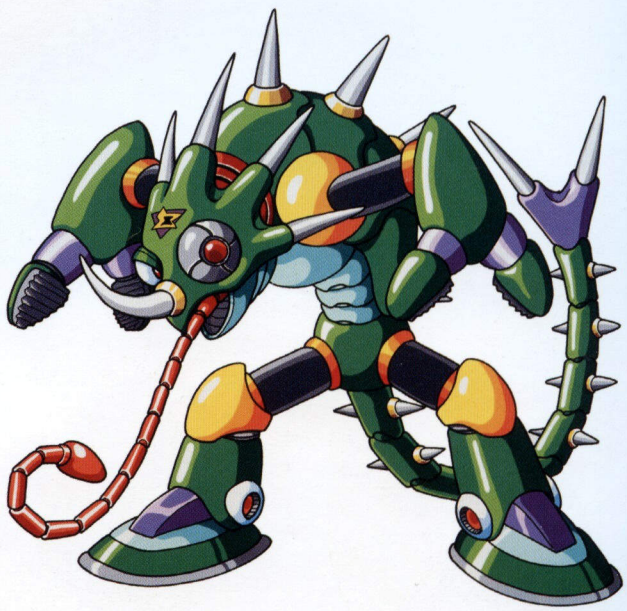
BLADE DEMON OF SPACE AND TIME
BOOMER KUWANGER

QUICK-FISTED KING OF LIGHTNING
SPARK MANDRILL

"We were very careful to ensure that when all eight bosses stood together, their silhouettes would be identifiable. We also paid attention to how we colored them, using red, green, and other colors to make them all distinct." (Kaji)



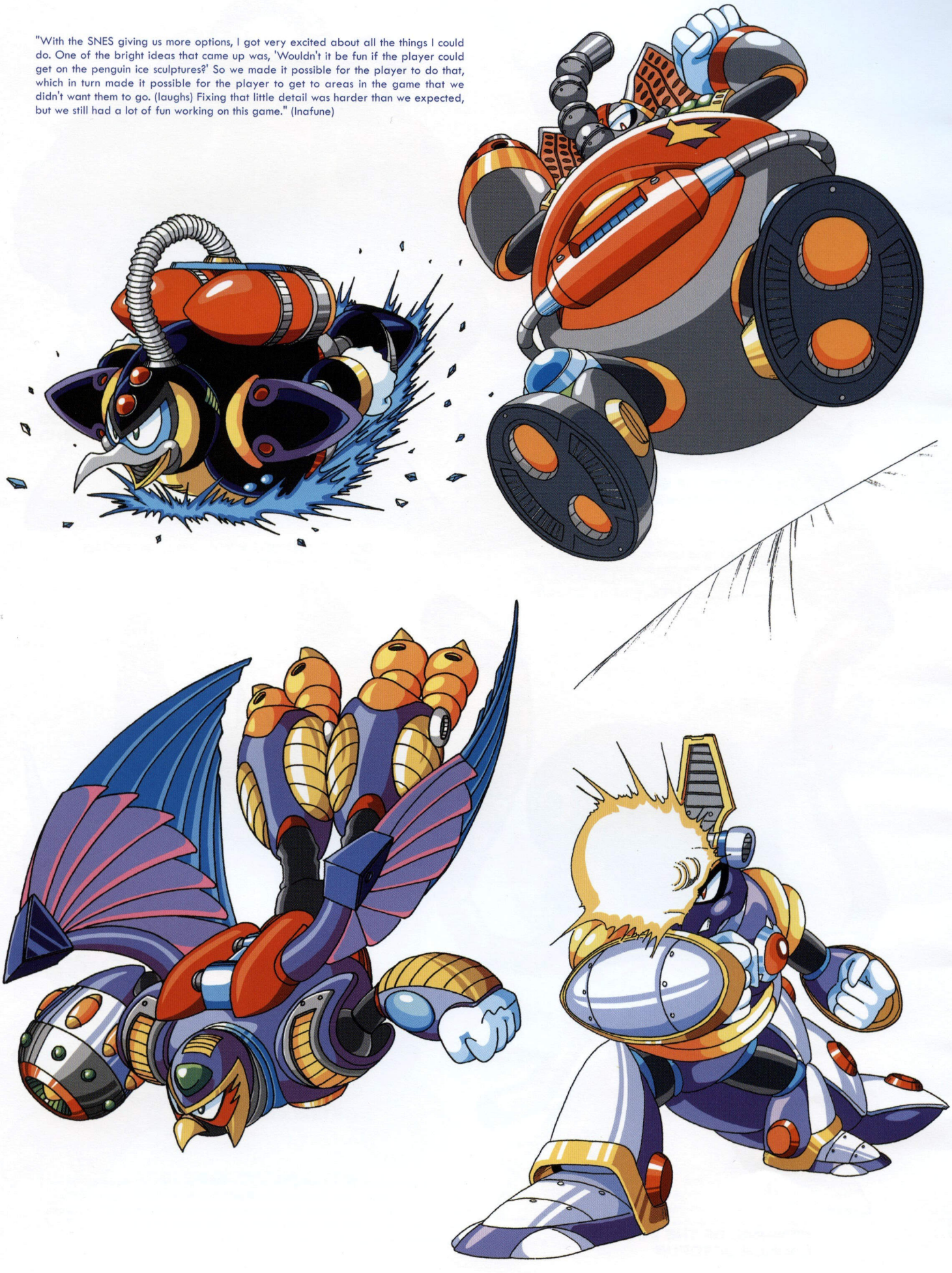
GENERAL OF THE DEEP SEA
LAUNCH OCTOPUS

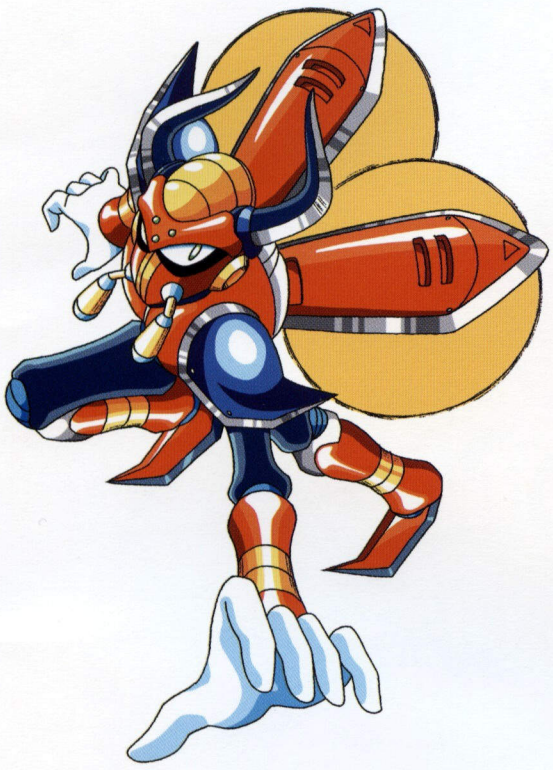


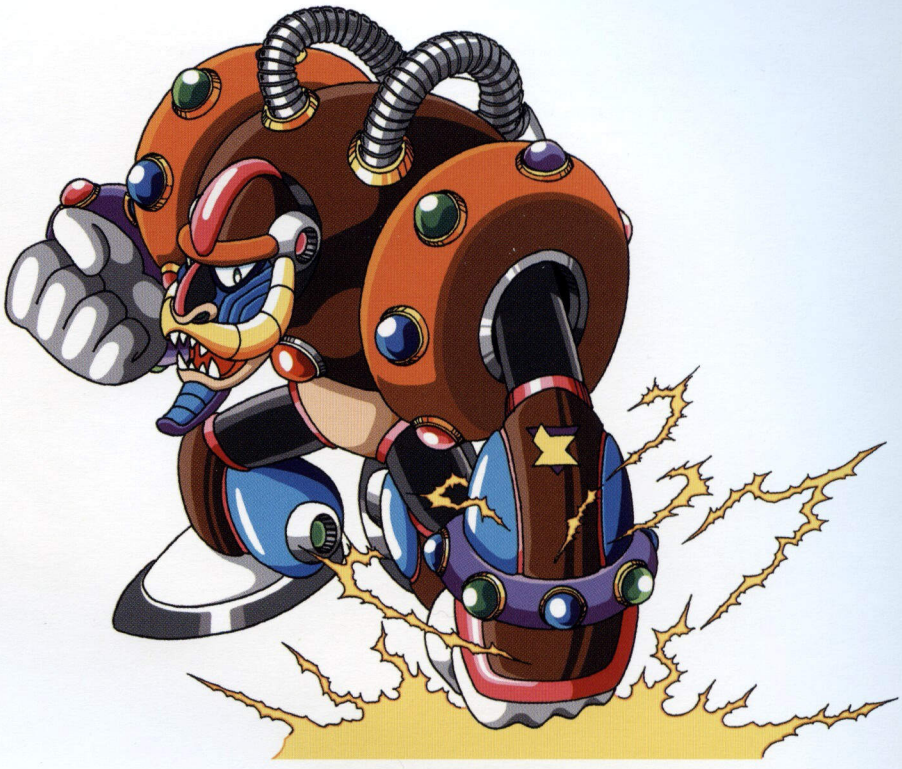
FRIGHTENING FOREST'S STRIKE
STING CHAMELEON

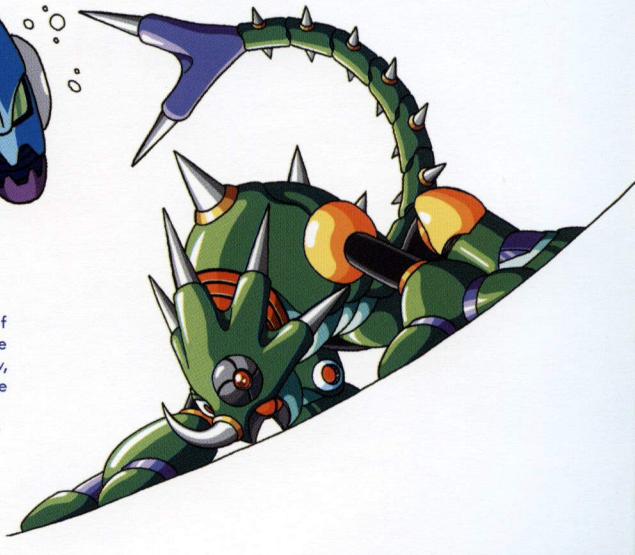
"We were all responsible for doing the dots of the characters we designed. When working on Octopus, I was designing each part of him as its own animation and placing them together. I was under the impression that this would eat up less resources, but I was surprised to find out that my methods could actually eat up as many, if not more resources... (laughs) So I scrapped that." (Kaji)

"With the SNES giving us more options, I got very excited about all the things I could do. One of the bright ideas that came up was, 'Wouldn't it be fun if the player could get on the penguin ice sculptures?' So we made it possible for the player to do that, which in turn made it possible for the player to get to areas in the game that we didn't want them to go. (laughs) Fixing that little detail was harder than we expected, but we still had a lot of fun working on this game." (Inafune)

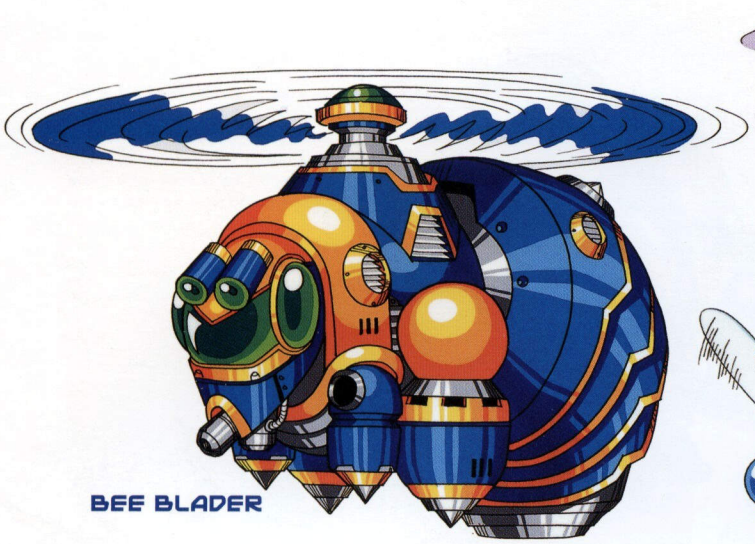




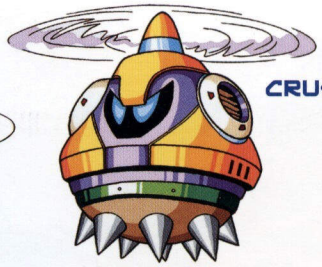




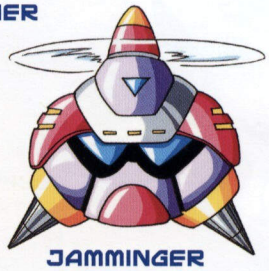
"The visual effect of Chameleon fading away was an idea that came from one of the programmers. I remember how everyone on our team was amazed by what the programmers were capable of. Excited about all of the crazy things we could do now, things we couldn't have done with the NES, we kept popping out ideas that we thought were outrageous... and the programmers just kept making them all come to life!" (Kaji)



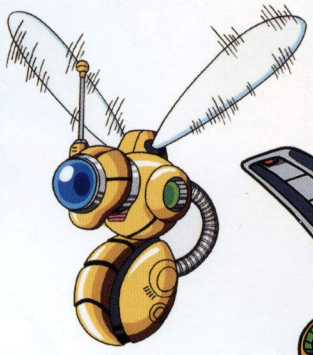
BEE BLADER



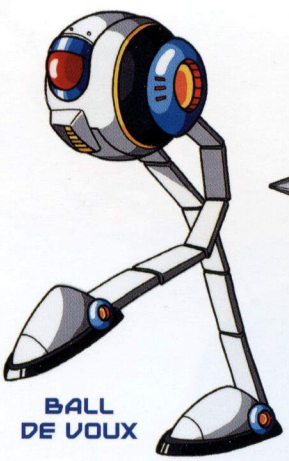
CRUSHER



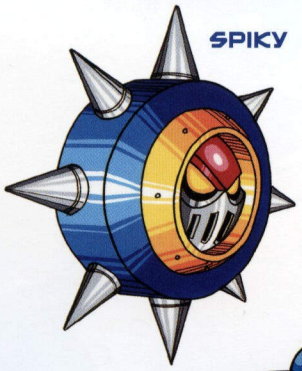
JAMMINGER



BOMBEEN

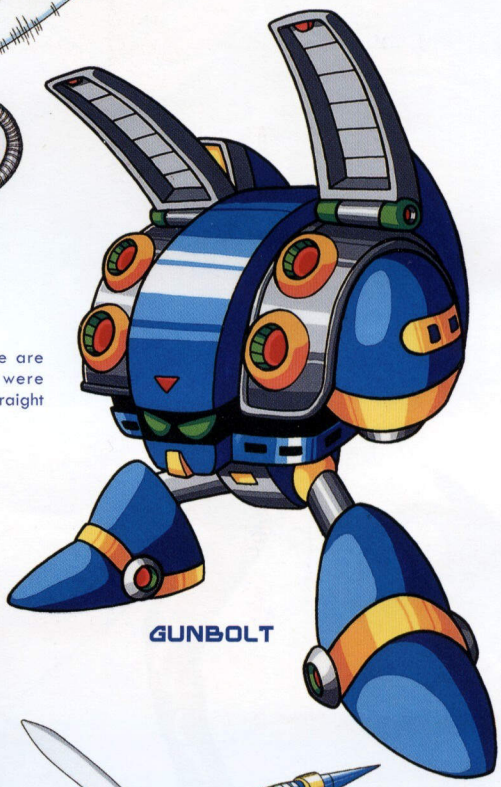


BALL DE VOUX

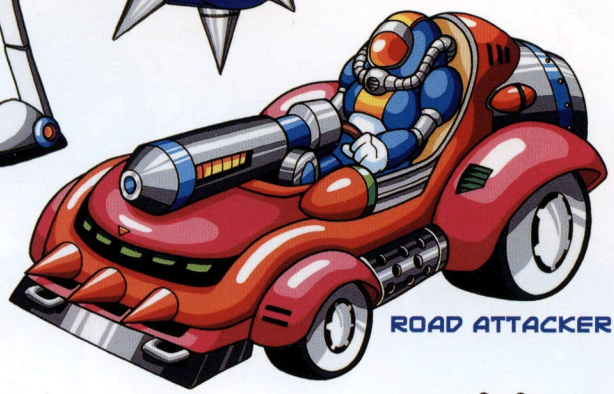


SPIKY

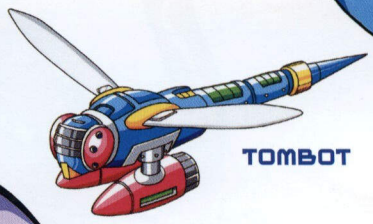
"The characters you see here are ones that I designed. They were basically all ideas that went straight to paper." (Yoshikawa)



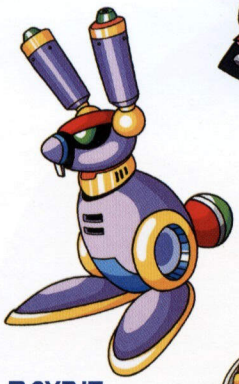
GUNBOLT



ROAD ATTACKER



TOMBOT



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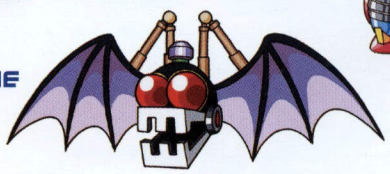
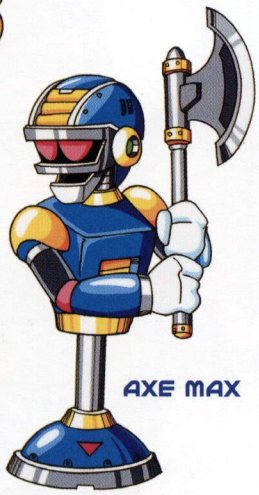
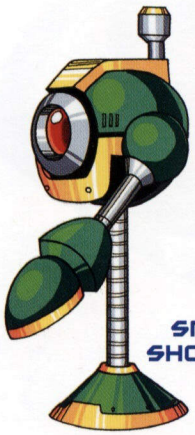


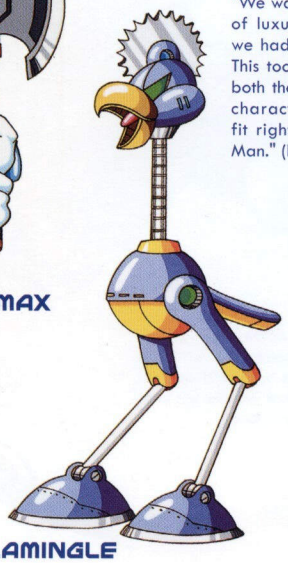
BATTON BONE



AXE MAX

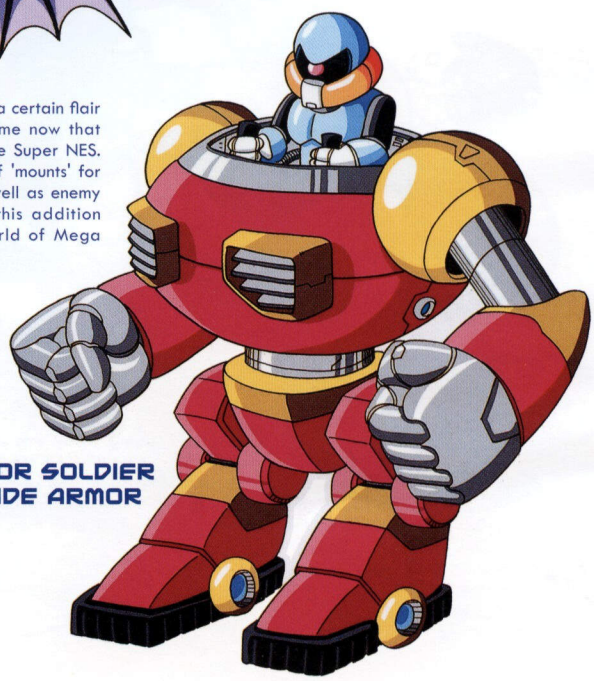


SNOW SHOOTER

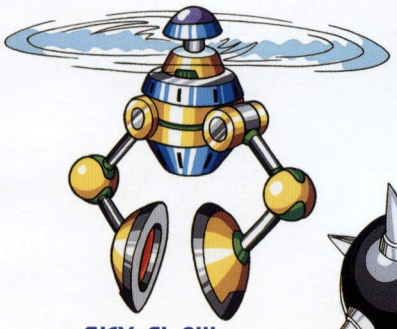


FLAMINGLE

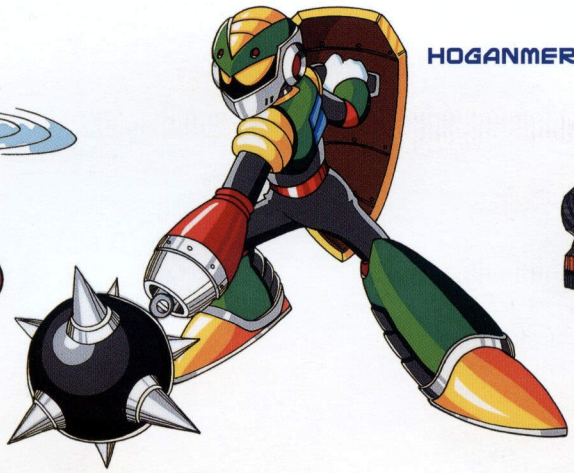
"We wanted to add a certain flair of luxury to the game now that we had moved to the Super NES. This took the form of 'mounts' for both the player as well as enemy characters. I think this addition fit right into the world of Mega Man." (Inafune)



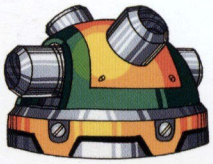
ARMOR SOLDIER & RIDE ARMOR



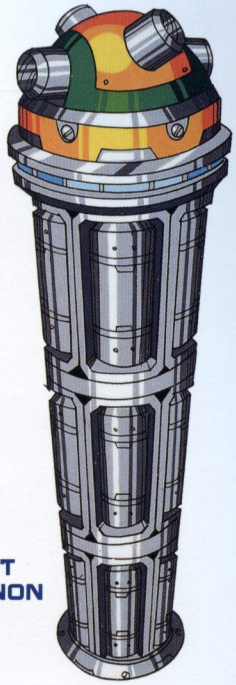
SKY CLAW



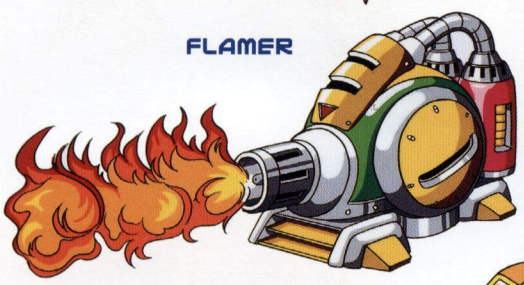
HOGANMER



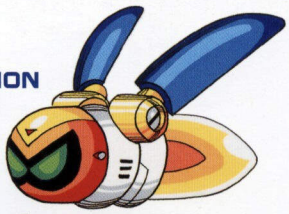
TURN CANNON



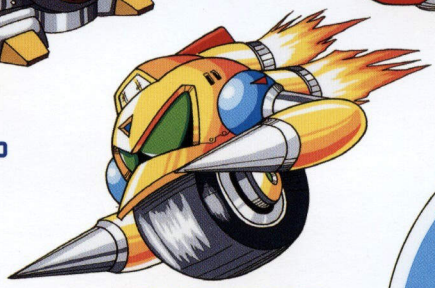
LIFT CANNON



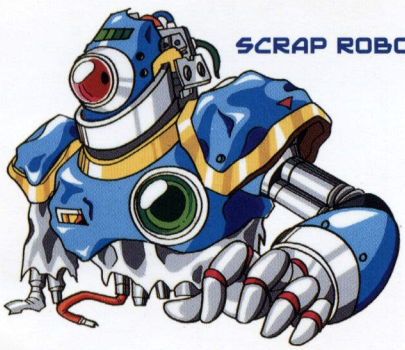
FLAMER



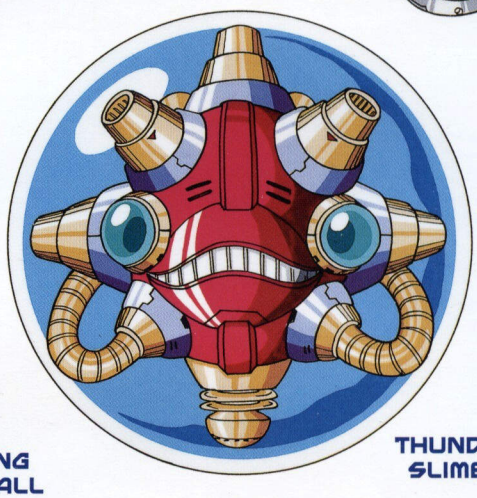
HOTARION



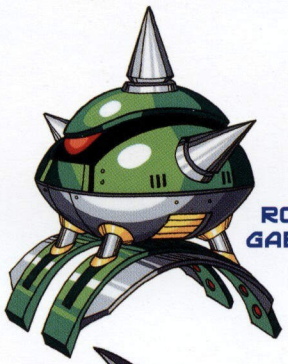
RUSH ROADER



SCRAP ROBO



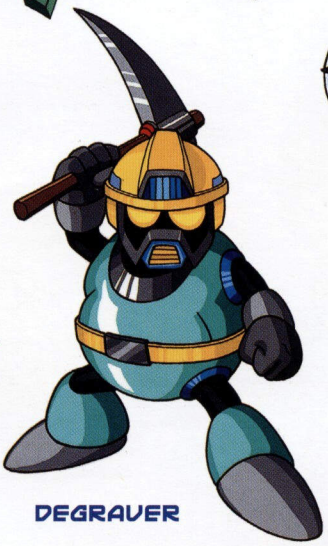
THUNDER SLIMER



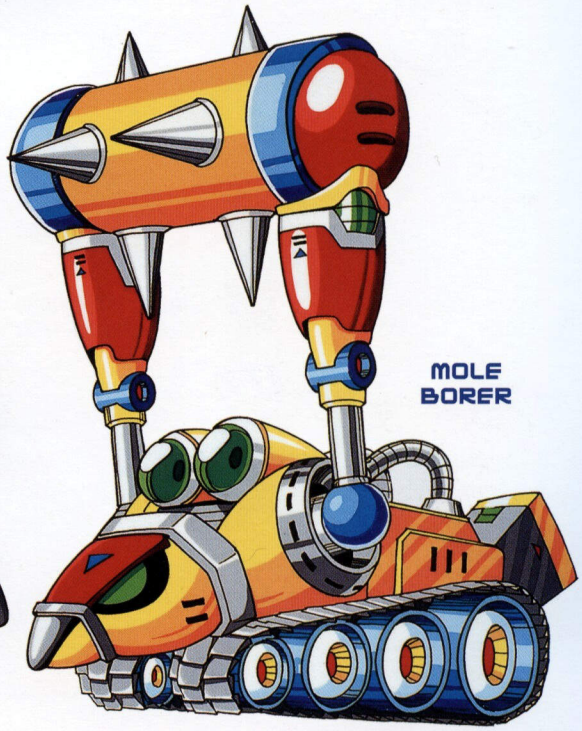
ROLLING GABYOALL

METALL C-15

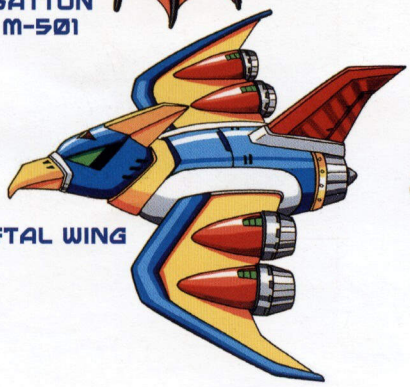
BATTON M-501



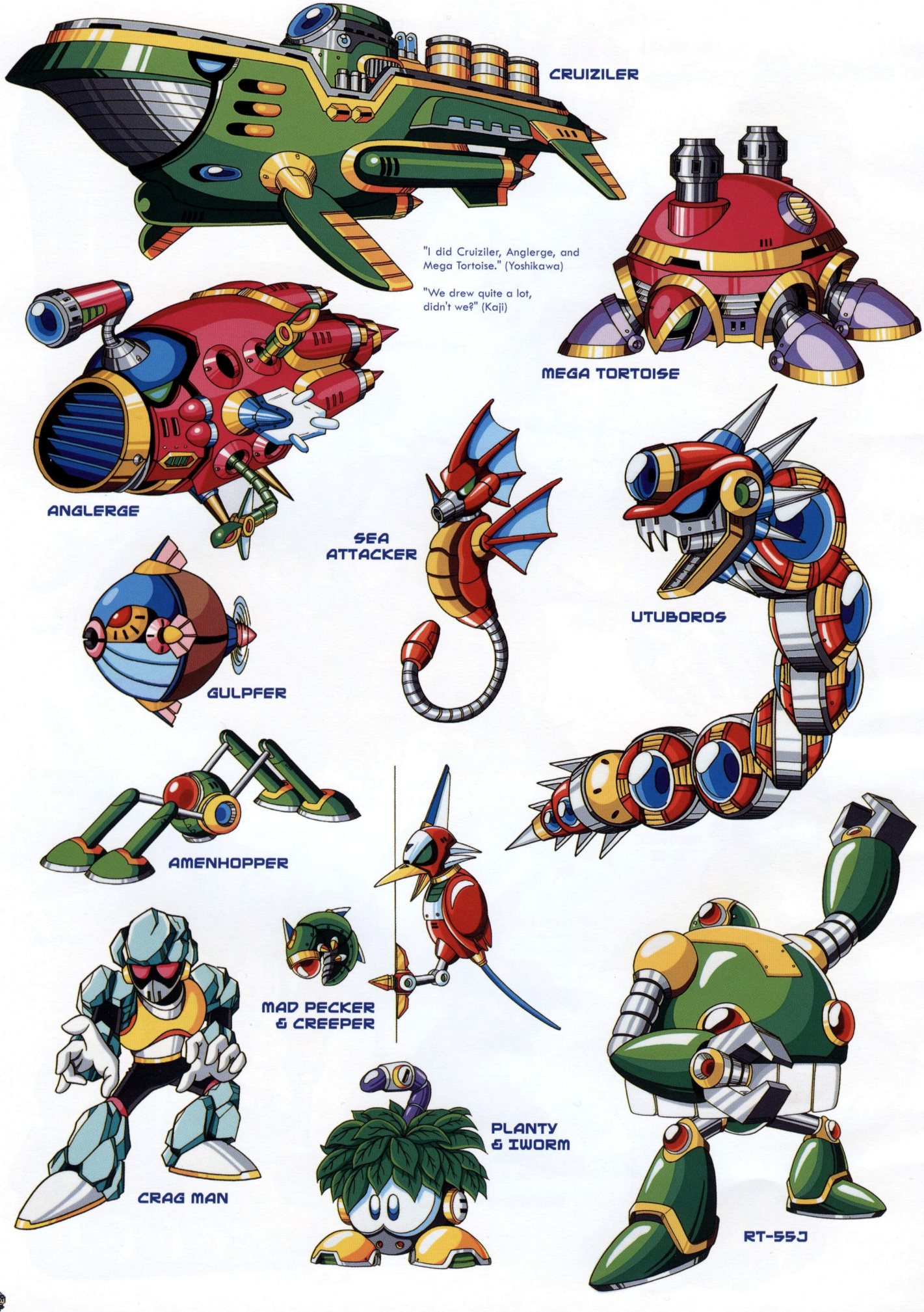
DEGRAVER

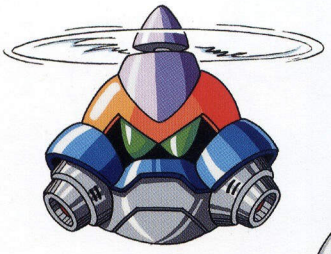


MOLE BORER



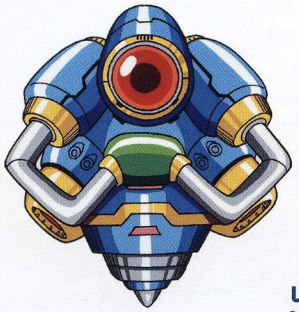
METAL WING

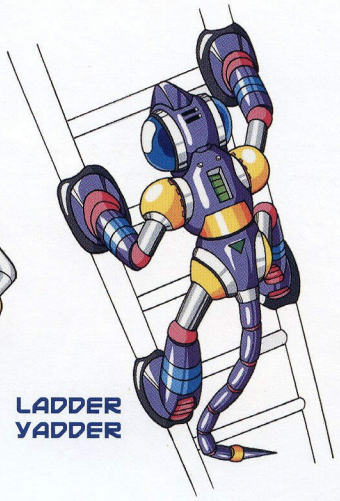

CRUIZILER
"I did Cruiziler, Anglerge, and Mega Tortoise." (Yoshikawa)
"We drew quite a lot, didn't we?" (Kaji)
MEGA TORTOISE
ANGLERGE
SEA ATTACKER
UTUBOROS
GULPFER
AMENHOPPER
MAD PECKER & CREEPER
CRAG MAN
PLANTY & IWORM
RT-55J



SINE FALLER

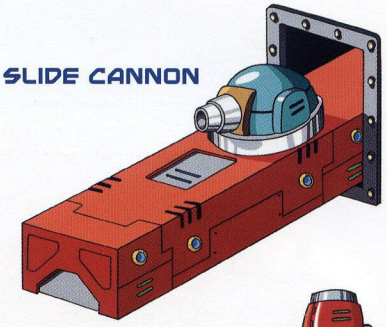
RAY TRAP

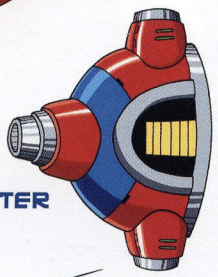




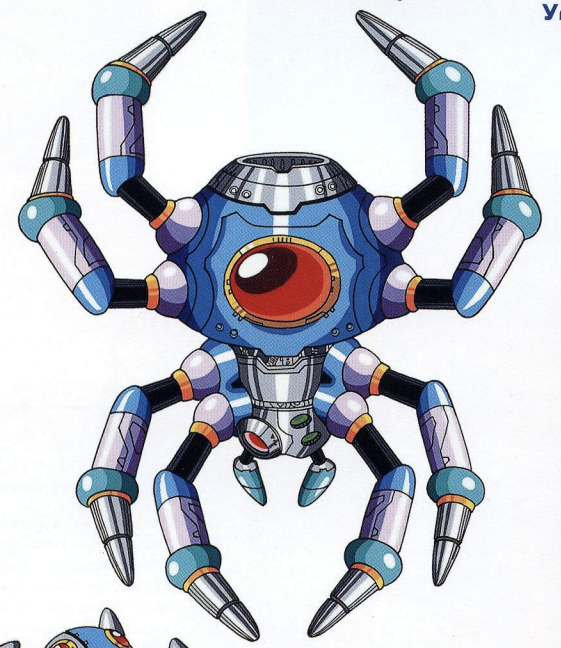
LADDER YADDER

SLIDE CANNON

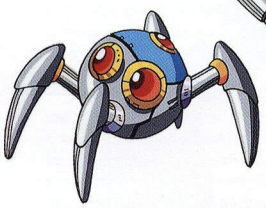


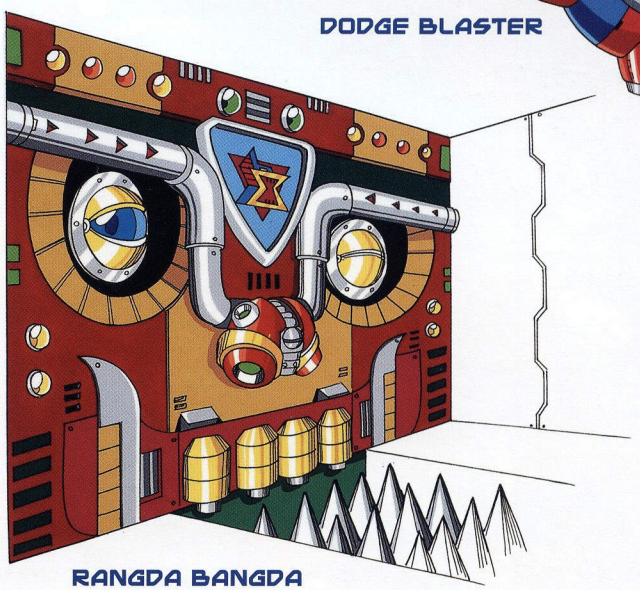


DODGE BLASTER

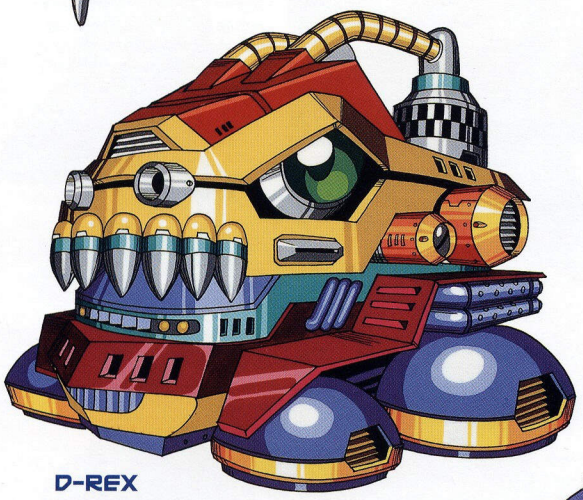


BOSPIDER



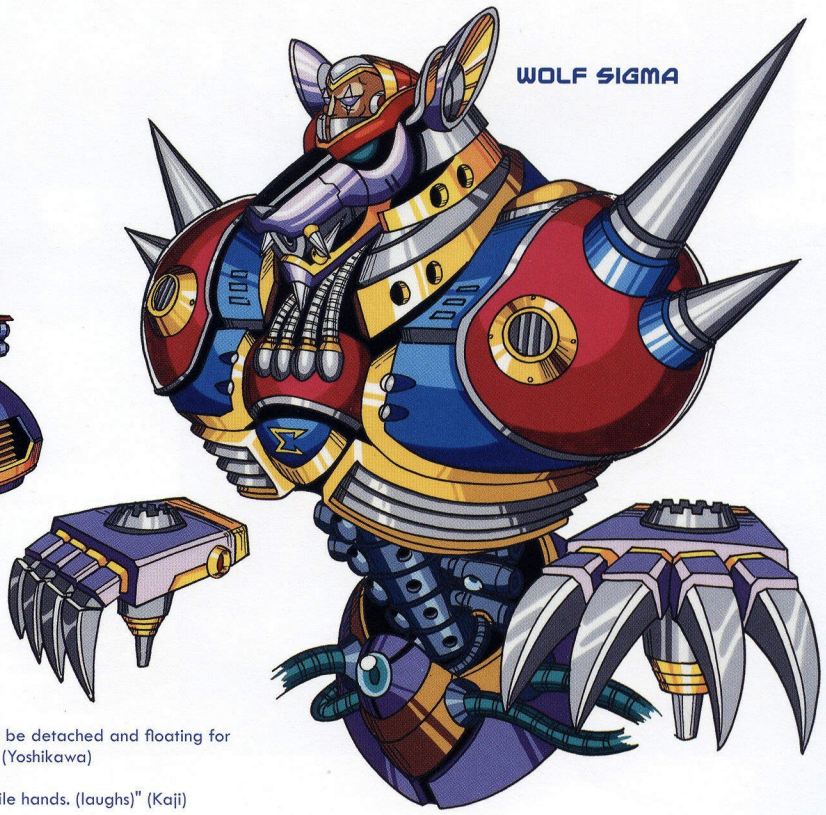


RANGDA BANGDA



D-REX

WOLF SIGMA

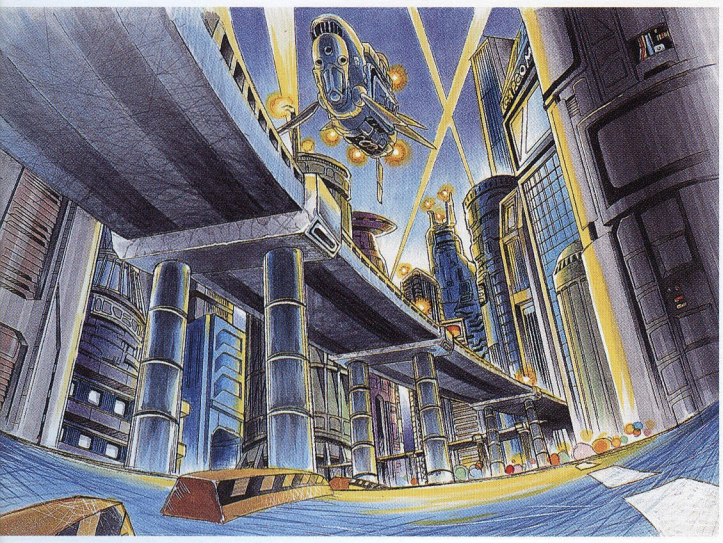


"I did D-REX and Wolf Sigma. I designed the hands to be detached and floating for character display reasons on the Super NES. (laughs)" (Yoshikawa)

"I think Capcom has a lot of last bosses with very mobile hands. (laughs)" (Kaji)

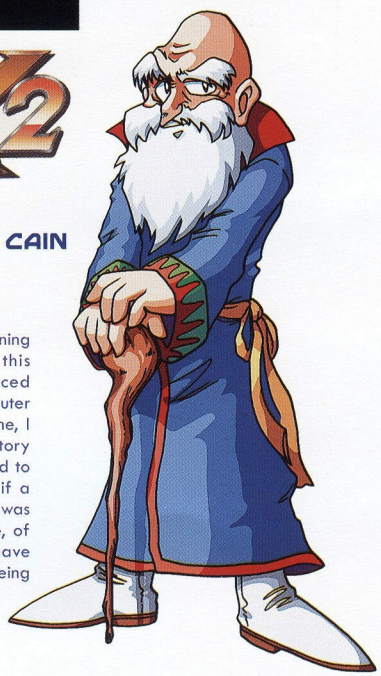
Mega Man X2
SNES 12/16/1994
VCW 12/27/2011

Six months have passed since the battle against Sigma. The transformation of Reploids into Mavericks and their ensuing rebellion only showed signs of getting worse. Amidst the chaos, a "manufactured Maverick" was discovered, bearing a chip with Sigma's symbol engraved upon it. Even as X confirmed the presence of Sigma's shadow over these mysterious circumstances, the Maverick rebellion's new ringleaders, the "X-Hunters", appeared before him.

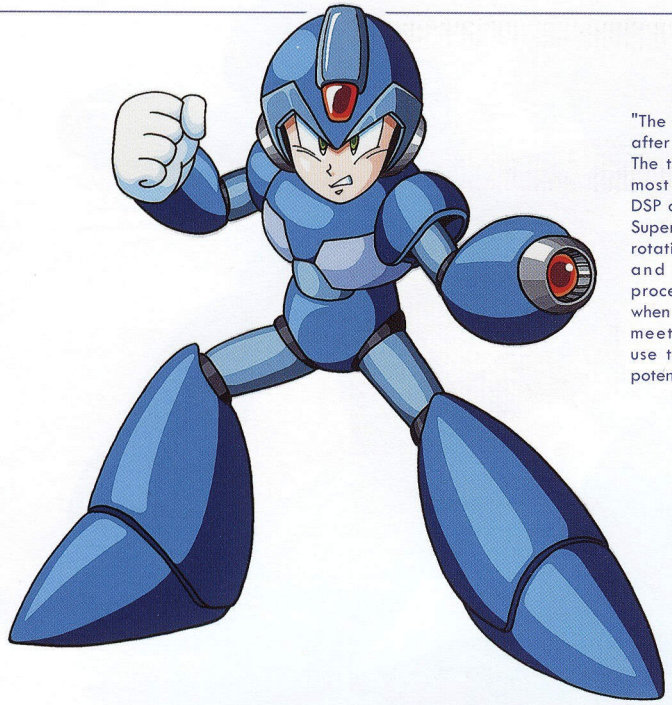


ROCKMAN X2

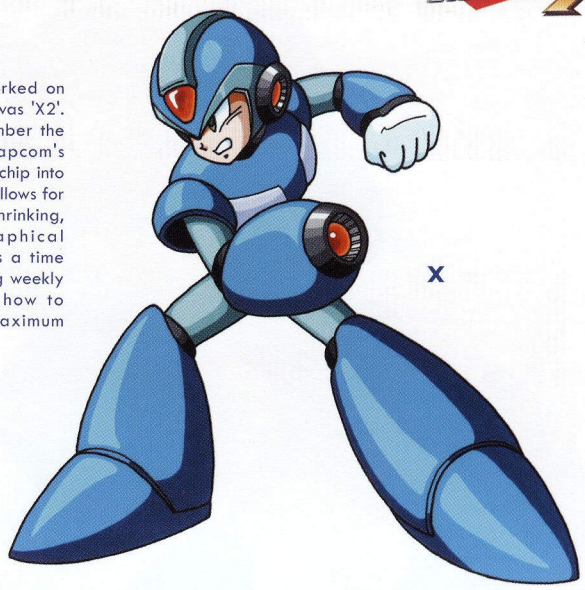
DR. CAIN



"I was leaning more toward the planning and producing side of things at this point, trying to bring more advanced thinking to the project. Although computer viruses weren't as common at the time, I suggested that we could move the story in different directions without the need to actually, physically present a villain if a bad virus were to get out of control. I was just letting my imagination run loose, of course, but considering how things have turned out, I sometimes think I was seeing into our future. (laughs)" (Inafune)

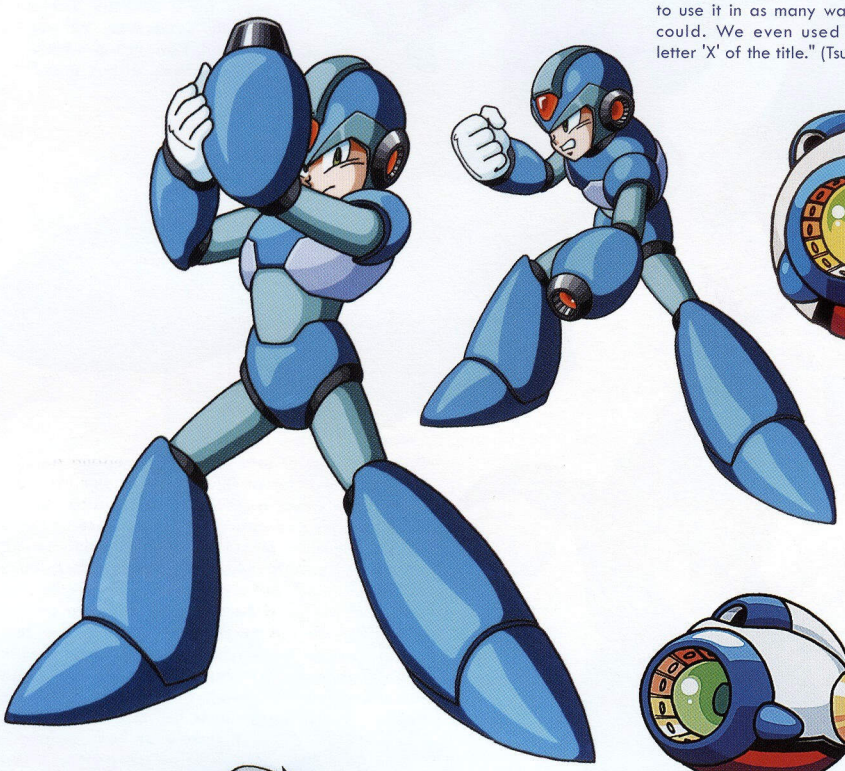


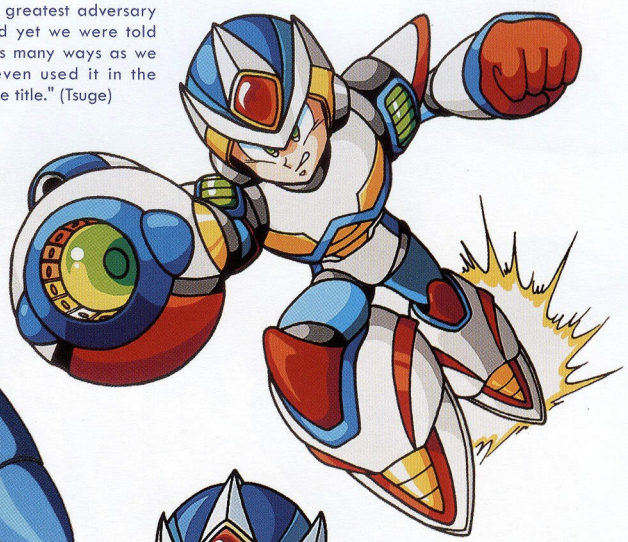
"The first project I worked on after joining Capcom was 'X2'. The thing that I remember the most is the 'CX4', Capcom's DSP chip. Inserting this chip into Super NES cartridges allows for rotations, enlarging, shrinking, and other fast graphical processing. There was a time when they were holding weekly meetings to discuss how to use the CX4 to its maximum potential." (Tsuda)

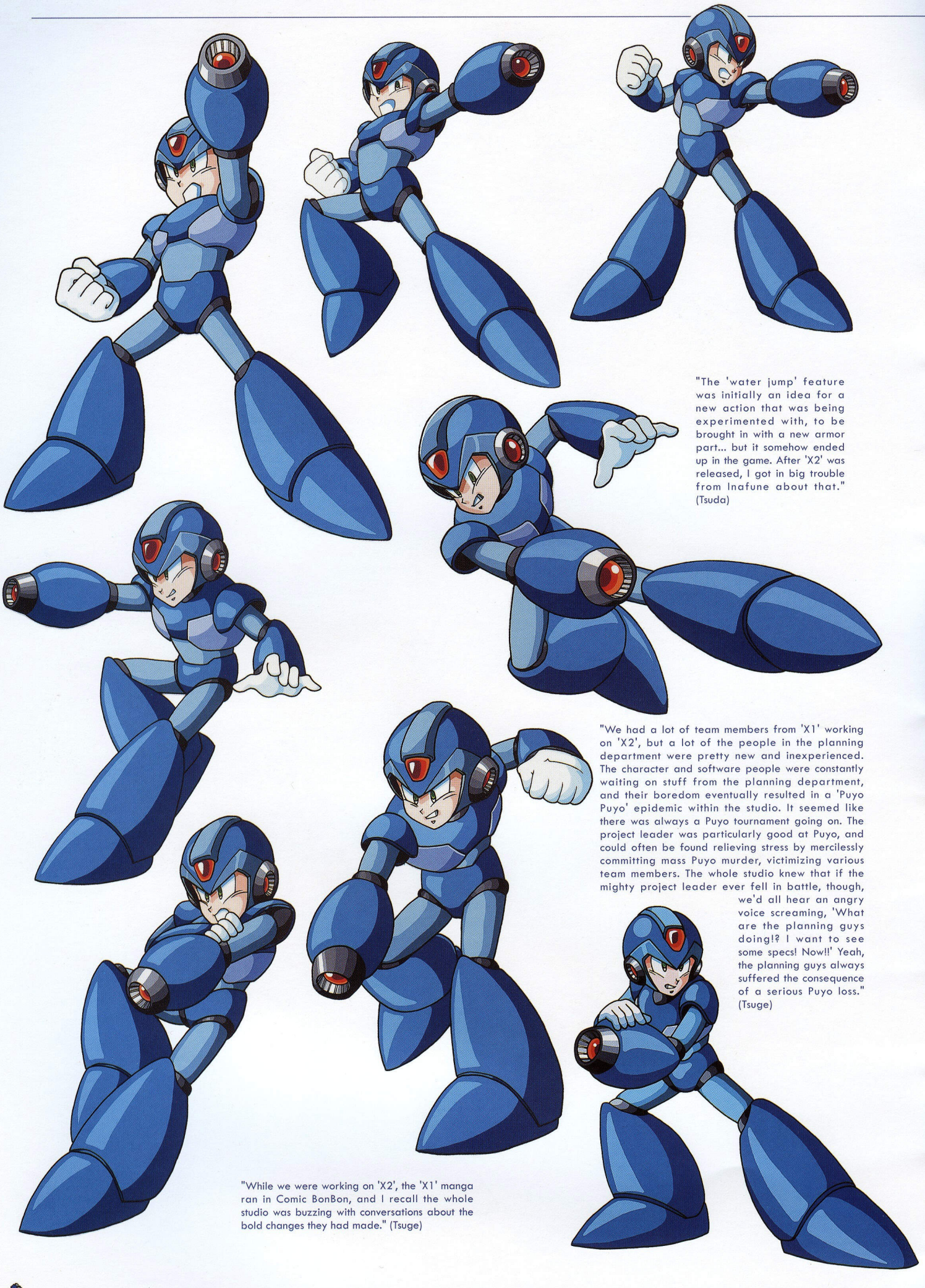


X

"With various limitations, the CX4 was our greatest adversary to date... and yet we were told to use it in as many ways as we could. We even used it in the letter 'X' of the title." (Tsuge)





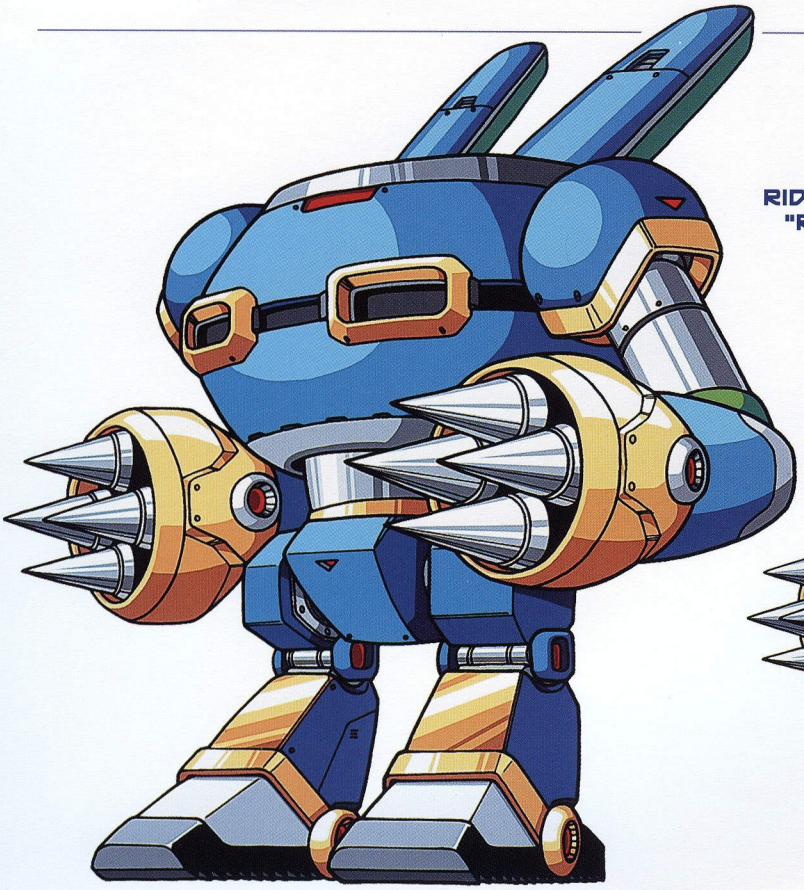


"The 'water jump' feature was initially an idea for a new action that was being experimented with, to be brought in with a new armor part... but it somehow ended up in the game. After 'X2' was released, I got in big trouble from Inafune about that." (Tsuda)

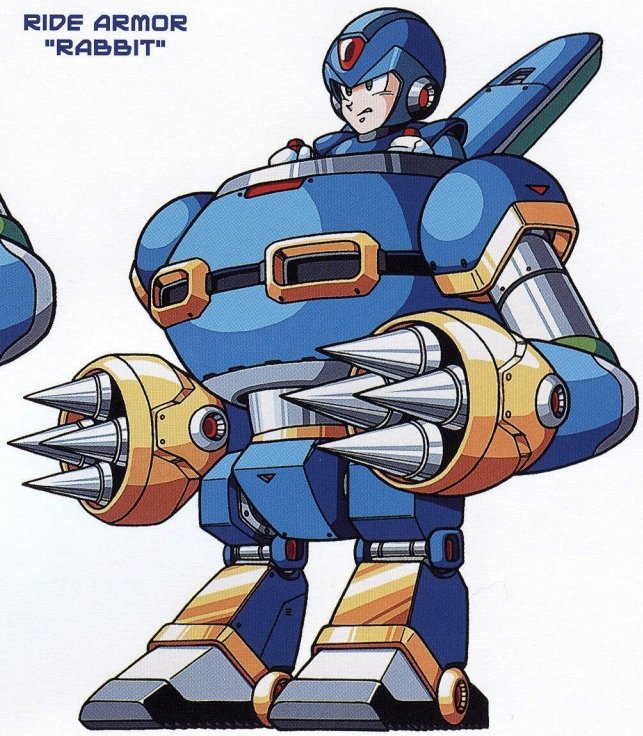
"We had a lot of team members from 'X1' working on 'X2', but a lot of the people in the planning department were pretty new and inexperienced. The character and software people were constantly waiting on stuff from the planning department, and their boredom eventually resulted in a 'Puyo Puyo' epidemic within the studio. It seemed like there was always a Puyo tournament going on. The project leader was particularly good at Puyo, and could often be found relieving stress by mercilessly committing mass Puyo murder, victimizing various team members. The whole studio knew that if the mighty project leader ever fell in battle, though, we'd all hear an angry voice screaming, 'What are the planning guys doing!? I want to see some specs! Now!!' Yeah, the planning guys always suffered the consequence of a serious Puyo loss." (Tsuge)

"While we were working on 'X2', the 'X1' manga ran in Comic BonBon, and I recall the whole studio was buzzing with conversations about the bold changes they had made." (Tsuge)

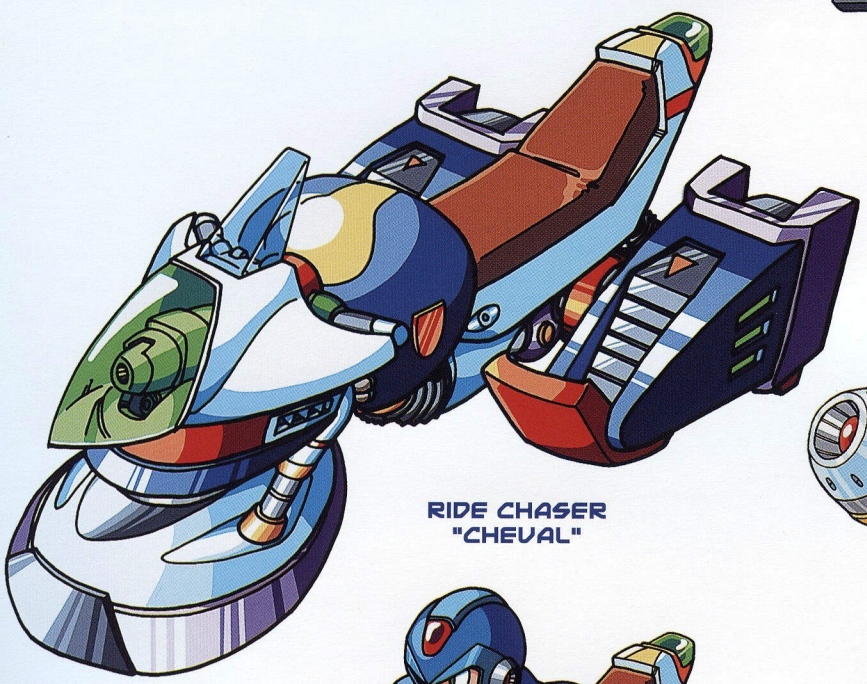
"The person in charge of the background music came to us saying, 'I finished the music for the last boss.' So a few of us went in with the project leader to listen to the new music, and we all agreed that, although it was really good, it just didn't sound like 'last boss' kind of music. That's when the software guy quietly suggested that we make it the ending theme. It was true that the music had more of an 'ending' feel to it, so the arrangement was changed up a bit and it really did end up being the ending theme for the game." (Tsuge)



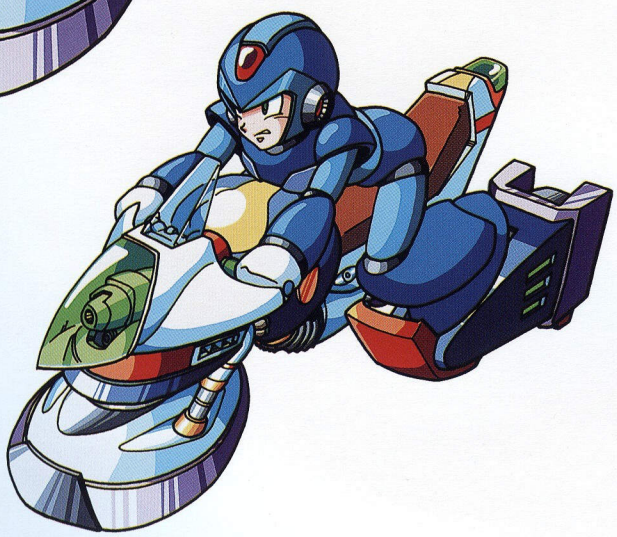
RIDE ARMOR
"RABBIT"



"Zero died in 'X1', but Inafune just came in one day saying, 'Don't you think it'd be a shame to let Zero stay dead?' So we brought him back to life. It was that simple. Not only did we bring Zero back to life for no other reason than because we could, we brought him back in pieces. I don't know what I was thinking, to tell you the truth." (Tsuda)

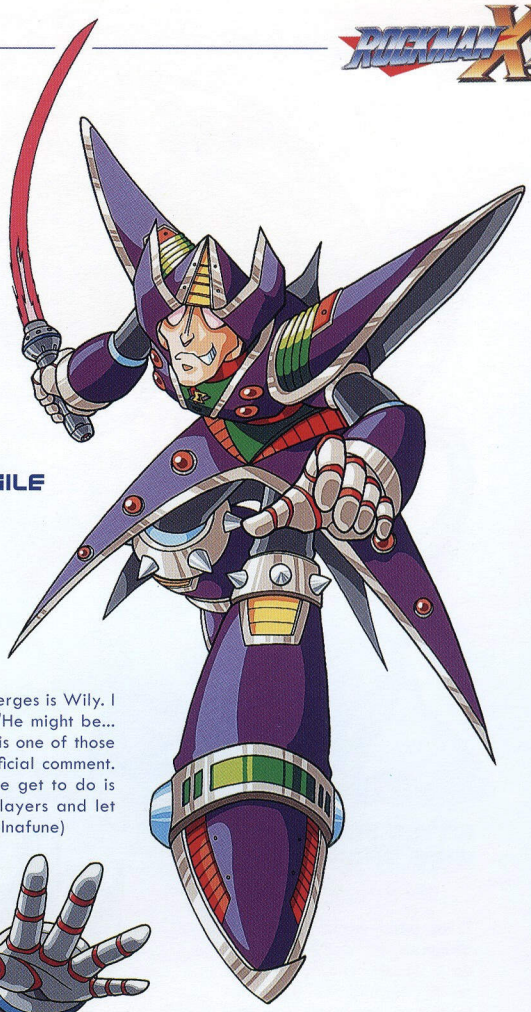


RIDE CHASER
"CHEVAL"



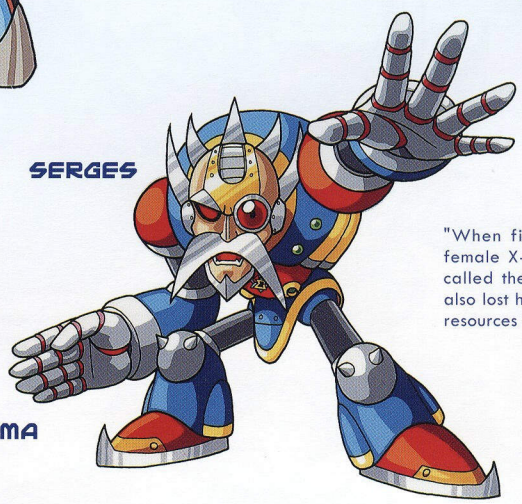
ZERO

VIOLEN



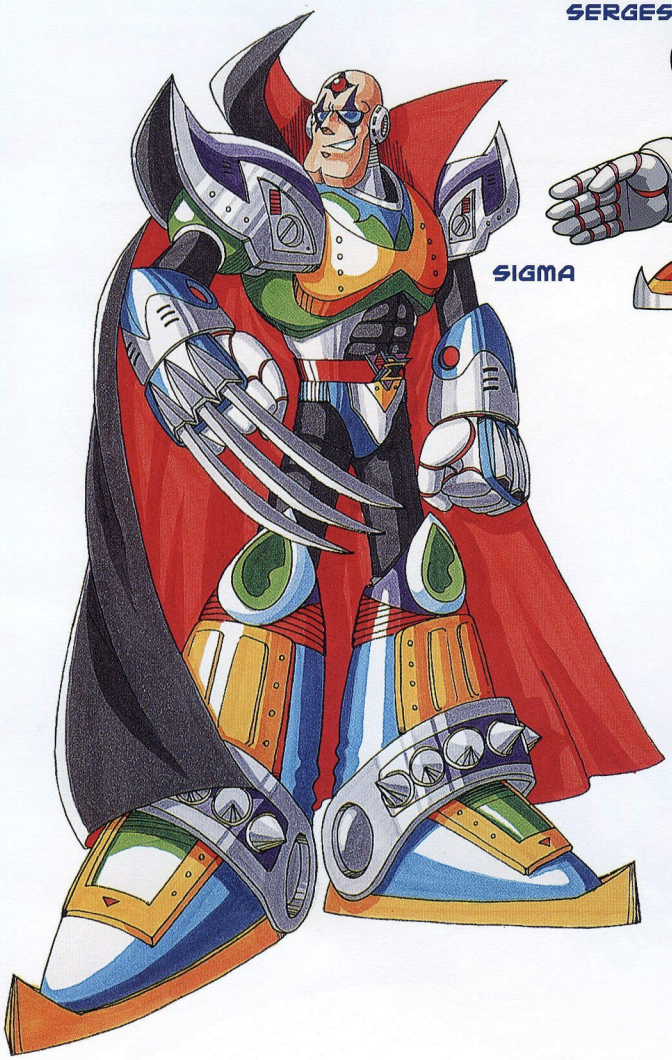
AGILE

"I get a lot of people asking me if Serges is Wily. I always give them the same answer: 'He might be... he might not be.' (laughs) I think this is one of those things that is best left without an official comment. As creators, one of the fun things we get to do is plant seeds of imagination in our players and let them come to their own conclusions." (Inafune)



SERGES

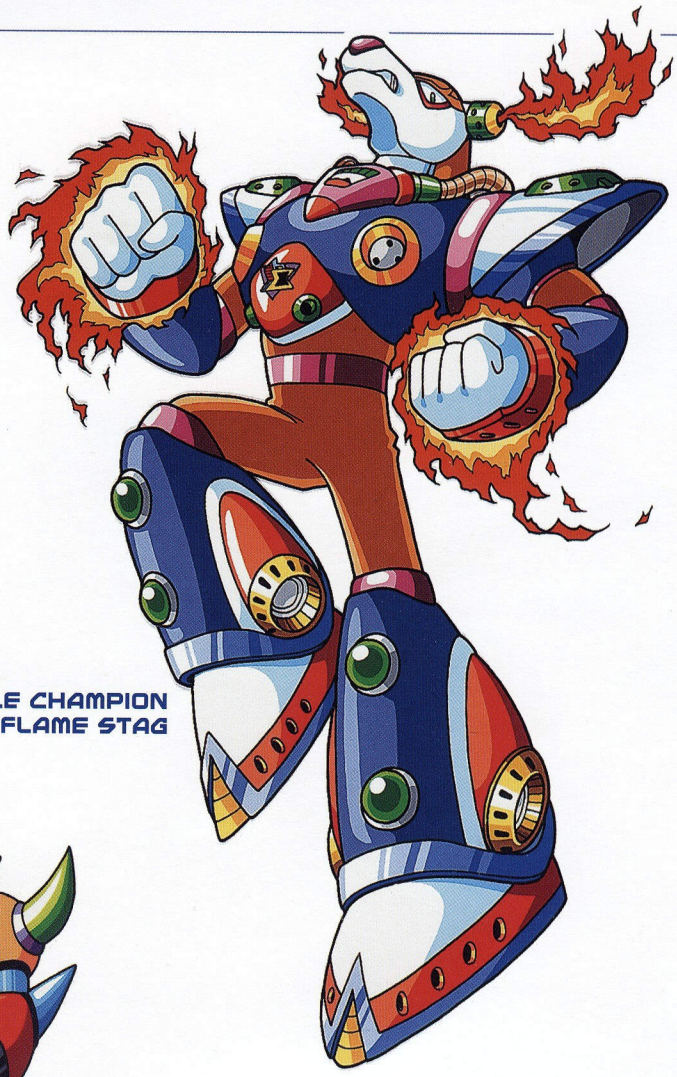
"When figuring out the limits of the CX4, a female X-Hunter was removed from what were called the 'Four Guardians' at the time. Violen also lost his second form. We just didn't have the resources to make that all happen." (Tsuda)



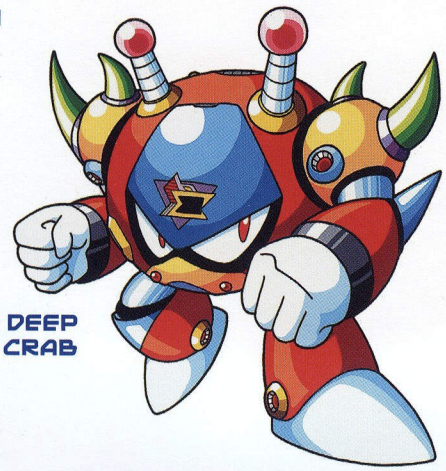
SIGMA

LITTLE FOREST DEMON
WIRE SPONGE

"I was totally hands-off with the design aspect of 'X2'. I left that up to Tazaki, who had worked on '5', '7', and 'X1' as well. I limited my involvement to that of a supervisor. Oh, except Zero... I worked on him. (laughs)" (Inafune)

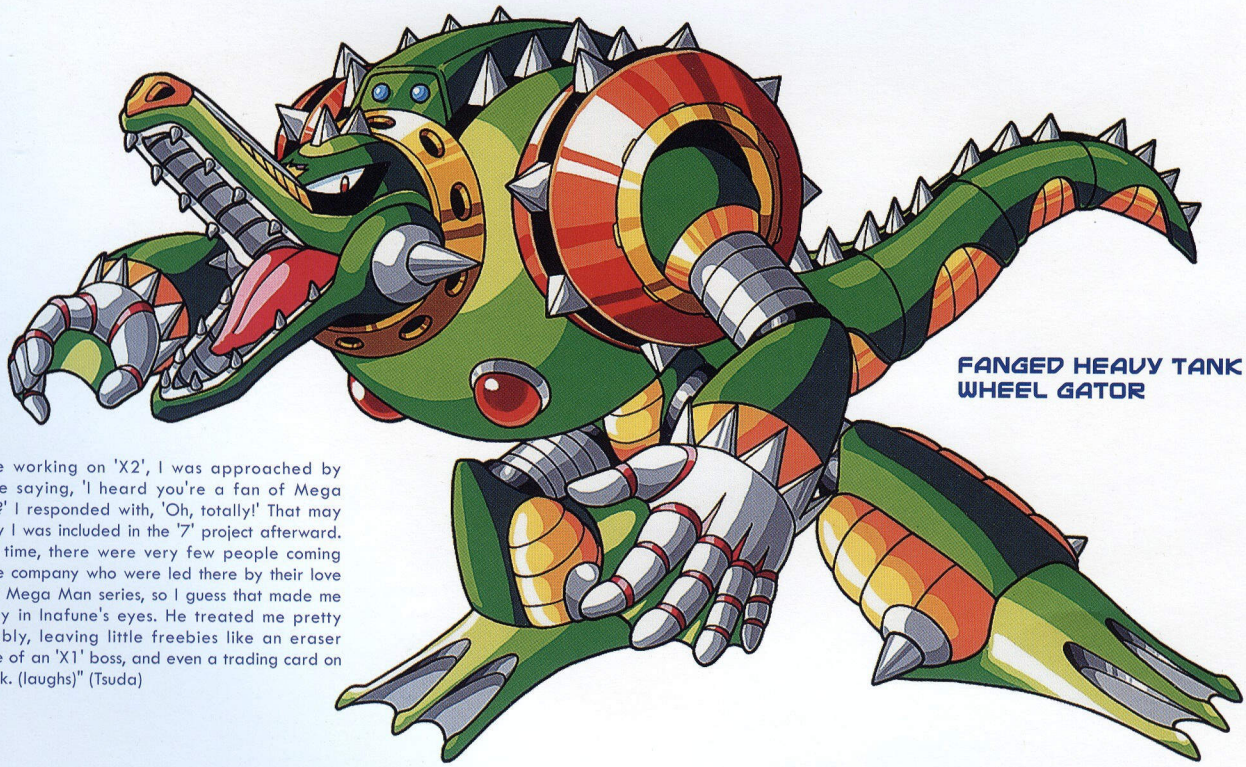


HEAT KNUCKLE CHAMPION
FLAME STAG



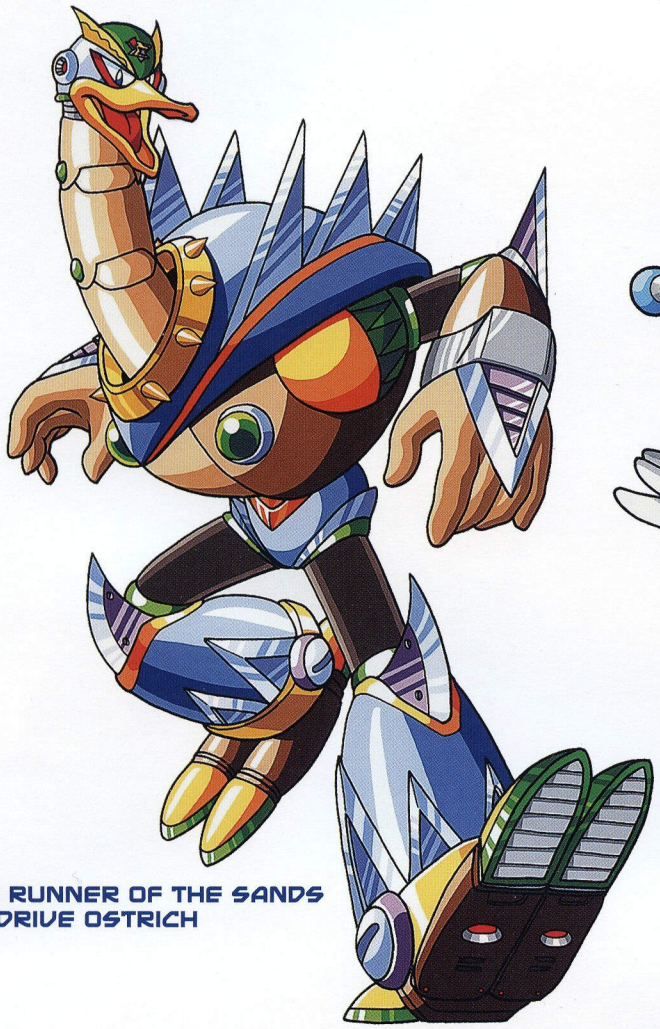
SHREDDER OF THE DEEP
BUBBLE CRAB

"The music for Stag's stage was quite popular among the team members, and when they found out that I wanted to cut it, I was verbally thrashed. As an interesting coincidence, 'X-Men' for the Super NES was also being developed at the same time as 'X2', and I heard that the main planner on that team tried to cut the music for Psylocke's stage, which was a team favorite, and was similarly scolded by their team. I guess we planners stick together and make the same mistakes..." (Tsuge)

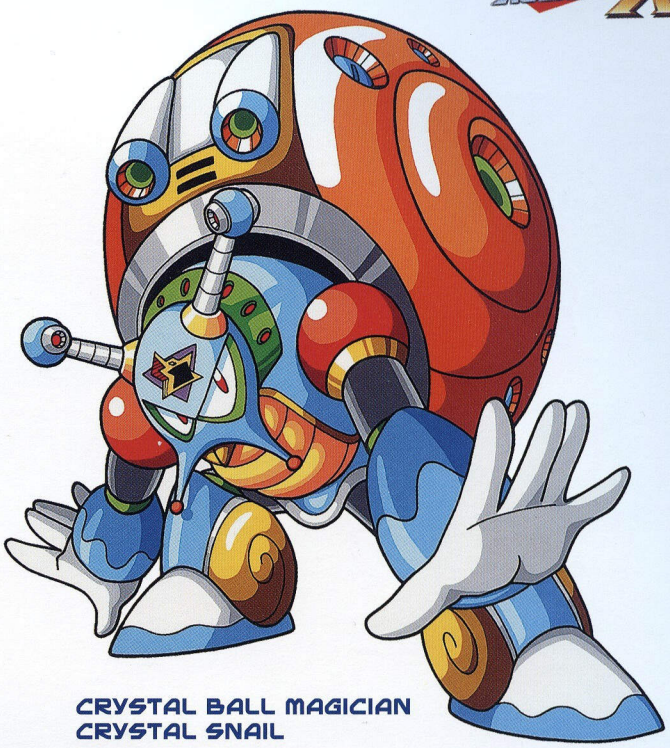


FANGED HEAVY TANK
WHEEL GATOR

"While working on 'X2', I was approached by Inafune saying, 'I heard you're a fan of Mega Man...?' I responded with, 'Oh, totally!' That may be why I was included in the '7' project afterward. At the time, there were very few people coming into the company who were led there by their love for the Mega Man series, so I guess that made me a rarity in Inafune's eyes. He treated me pretty favorably, leaving little freebies like an eraser figurine of an 'X1' boss, and even a trading card on my desk. (laughs)" (Tsuda)

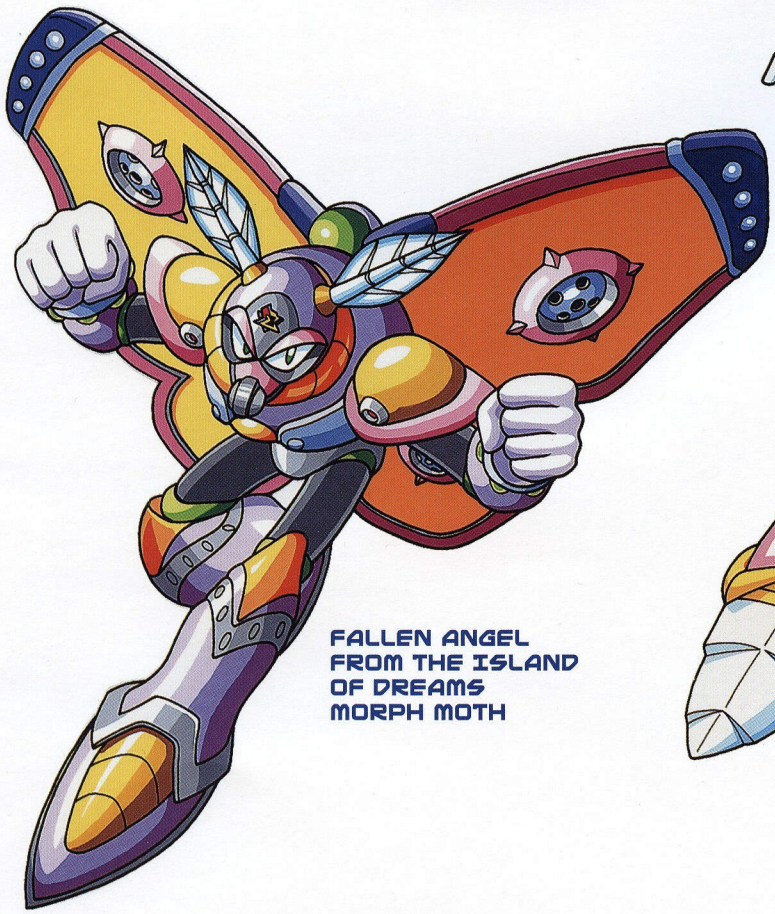


SWIFT RUNNER OF THE SANDS
OVERDRIVE OSTRICH

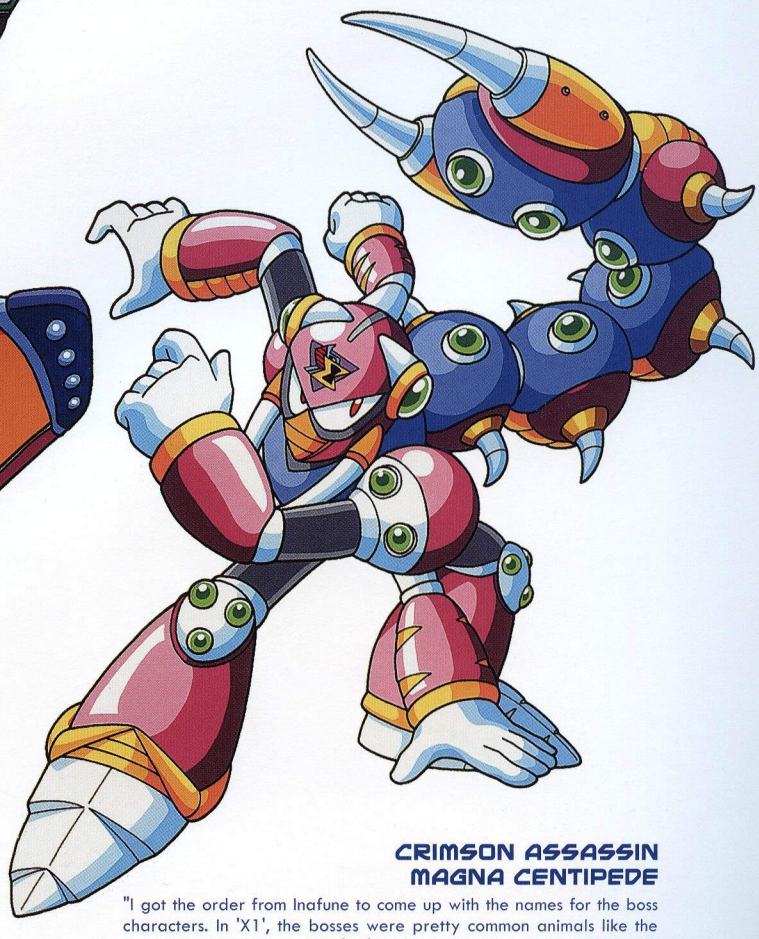


CRYSTAL BALL MAGICIAN
CRYSTAL SNAIL

"If the player hits Snail with a specific weapon, his shell falls off. Snail will try to rush back into his shell, but that's not where it ends... One of the software guys said, 'Trust me, it'd be funnier this way.' Before I knew it, they made it so that X could body check the shell with a dash and send it flying. So we ended up with the most pathetic boss ever who will keep running around chasing his shell after it gets knocked off his back. I had tears streaming down my face." (Tsuge)

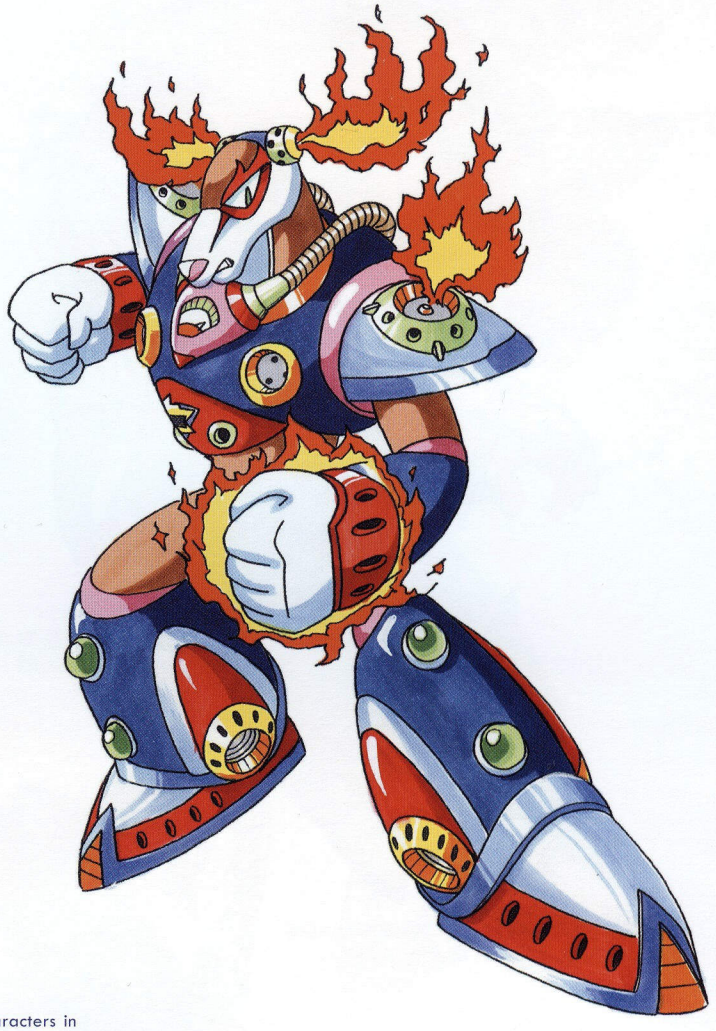


FALLEN ANGEL
FROM THE ISLAND
OF DREAMS
MORPH MOTH

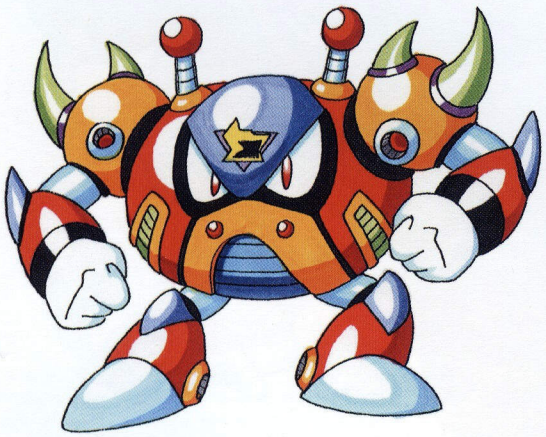


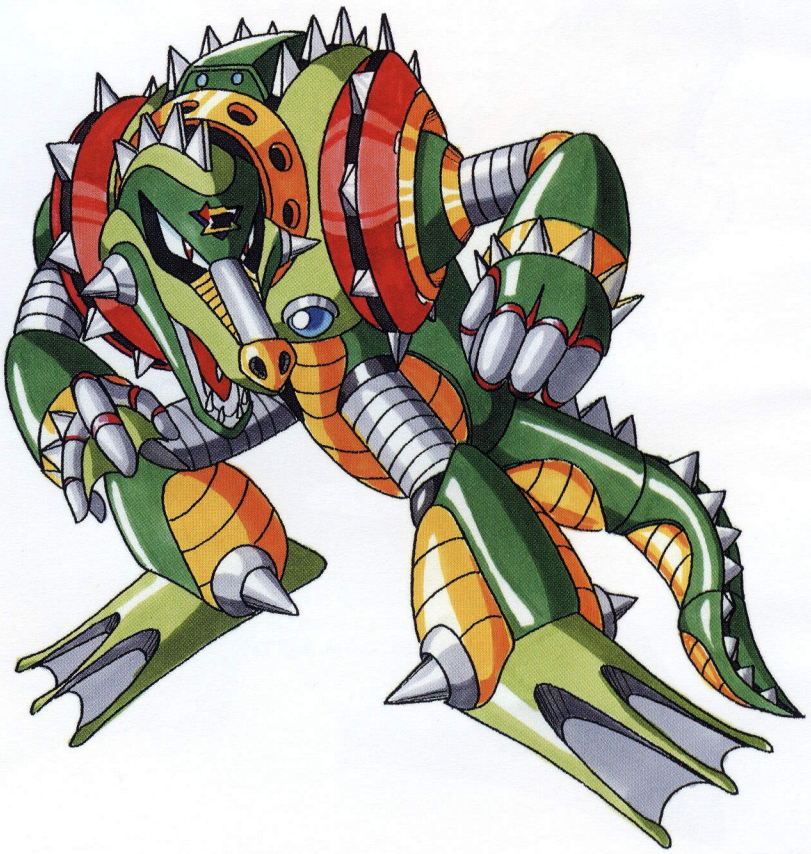
CRIMSON ASSASSIN
MAGNA CENTIPEDE

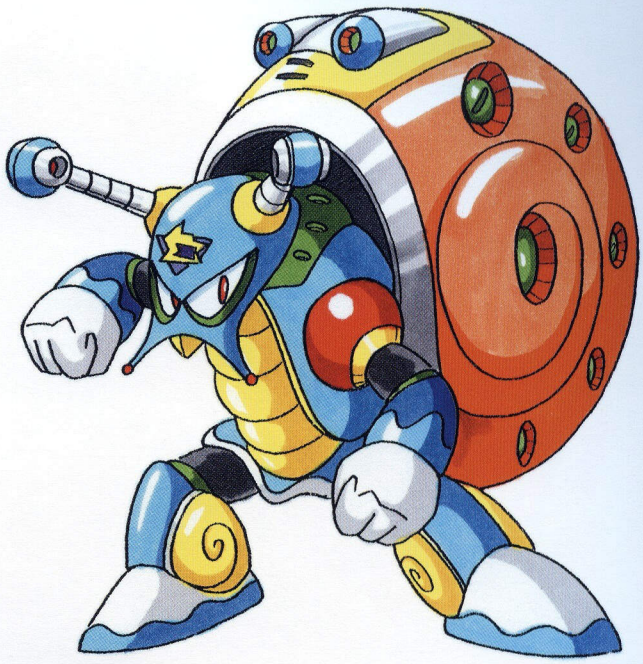
"I got the order from Inafune to come up with the names for the boss characters. In 'X1', the bosses were pretty common animals like the eagle and penguin, but in 'X2' they were a little more unique and the English names were less common in Japan. I really got stuck on the centipede. I didn't think that kids in Japan would know the word 'centipede'. After I puzzled over it for a while, Tsuda said, 'What if we call him Hyakulegger, since he has a hundred legs?' It was settled in that instant when Inafune exclaimed 'That's it!' I think Hyakulegger's naming was a real stroke of genius on Tsuda's part." (Tsuge)



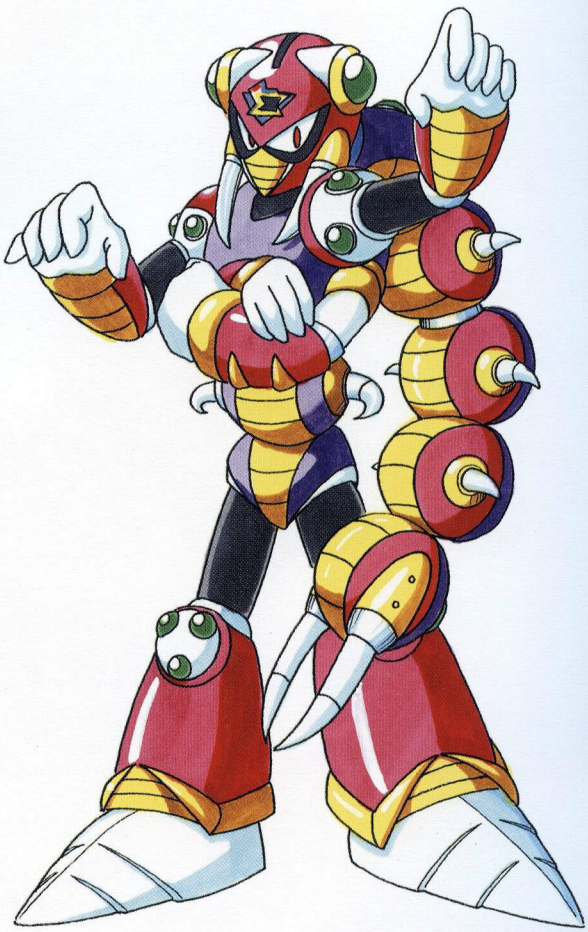
"We had initially planned to take public submissions for boss characters in 'X2', but when we got to the development stage, we discussed it and decided against it. With Mega Man, we wanted the players to feel a certain familiarity with the characters, but it was our intention for the X series to have a world with a more hardcore feel to it. We didn't want the bosses in this world to be cute products of kids' imaginations; we needed them to be solid characters refined by professionals." (Tsuge)

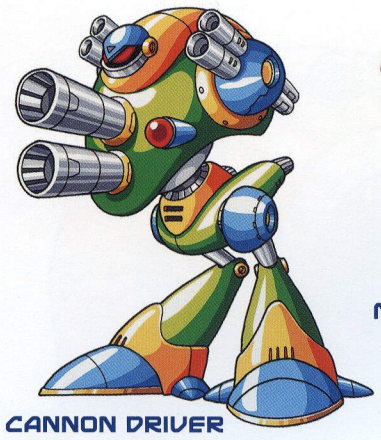




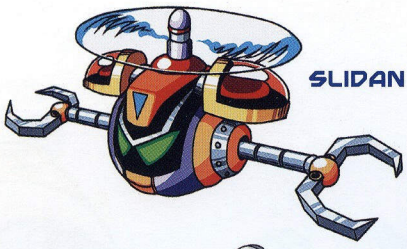


"At the time, Capcom usually didn't include credits in their games, but since 'X1' and 'X2' were slated to have public boss character submissions, and part of the appeal was that the people who sent in the characters that we used would have their names in the credits, 'X1' had credits as an exception. Since we no longer needed the credits in the game once we decided not to accept public submissions, 'X2' didn't have any credits." (Tsuge)

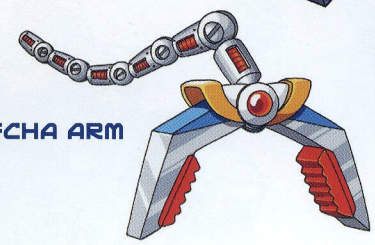




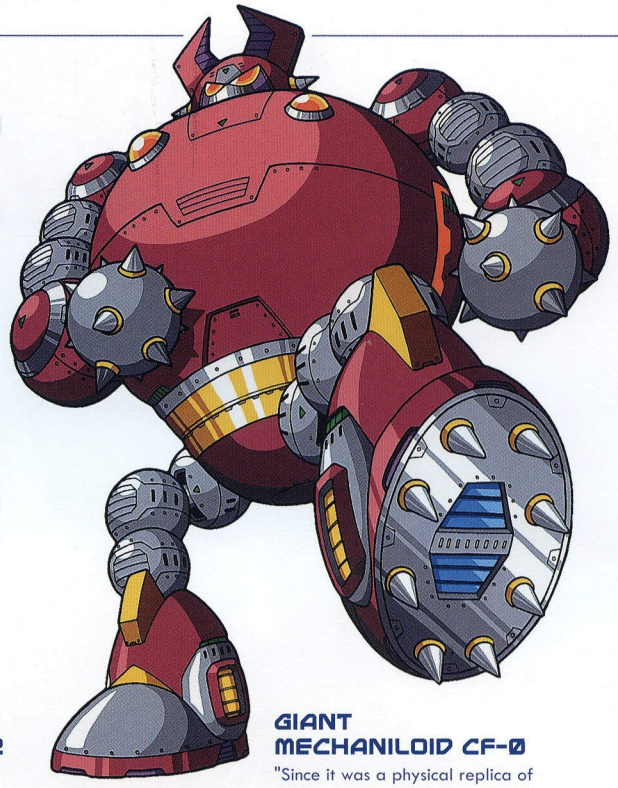
CANNON DRIVER



SLIDAN

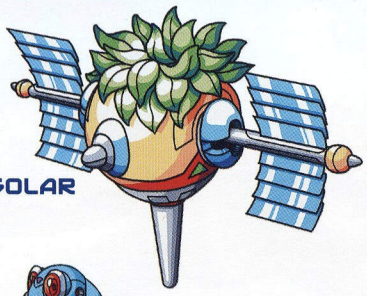


MECHA ARM

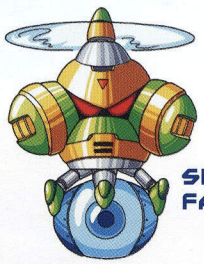


GIANT MECHANILOID CF-Ø

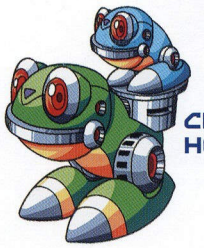
"Since it was a physical replica of Tsuda, everyone lovingly called it the 'Tsuda Robot', which became its unofficial nickname." (Tsuge)



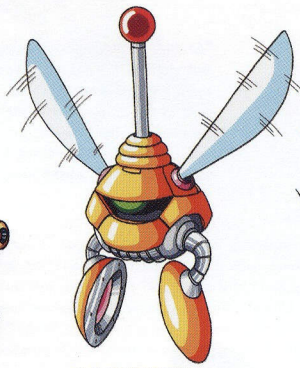
SOL SOLAR



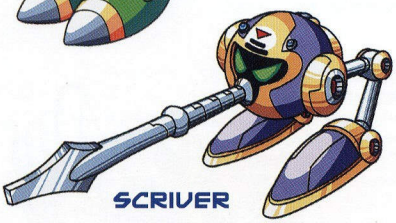
SKY FARMER



CROAK HOPPER

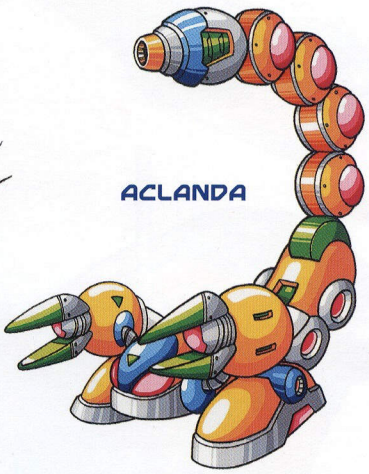


LIGHTOD

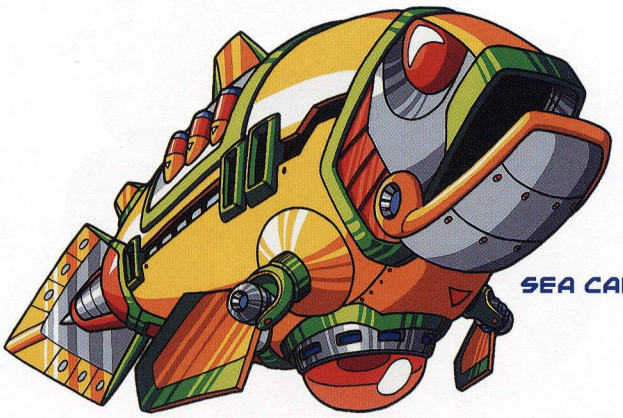


SCRIVER

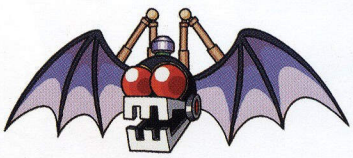
SABOTTEIN



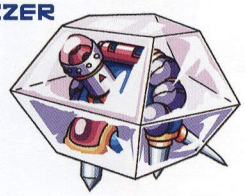
ACLANDA



SEA CANTHLLER

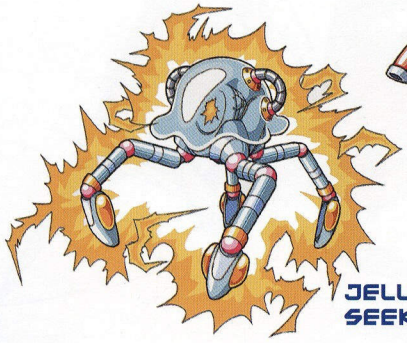


BATTON BONE G

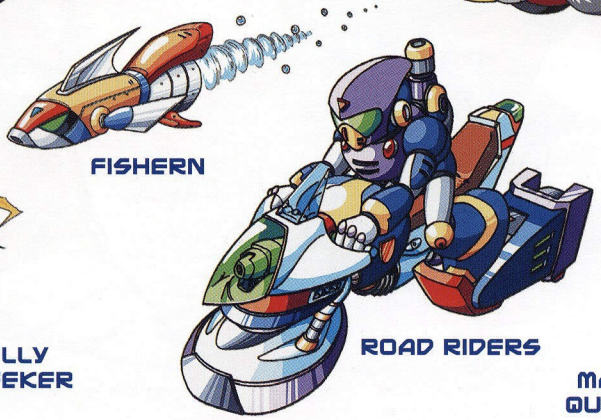


REFLECZER

CRASH ROADER

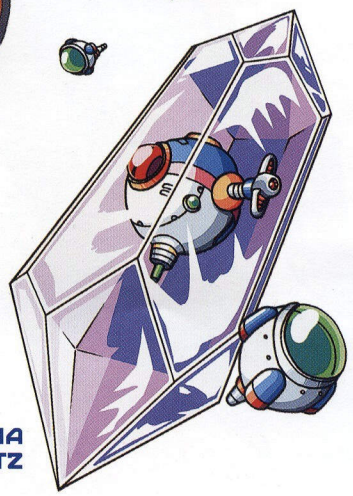


JELLY SEEKER

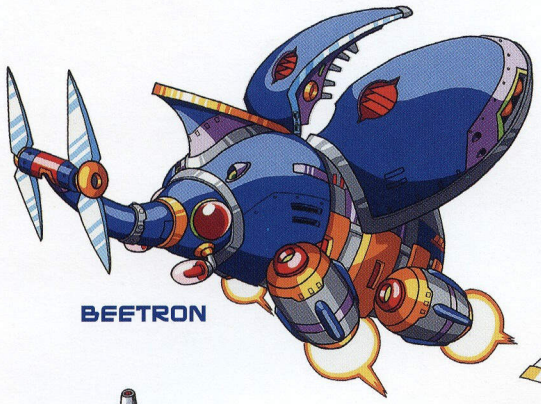


FISHERN

ROAD RIDERS



MAGNA QUARTZ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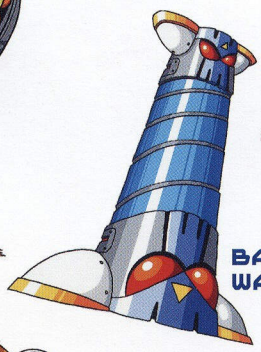
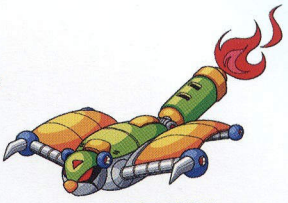

BAR WAYING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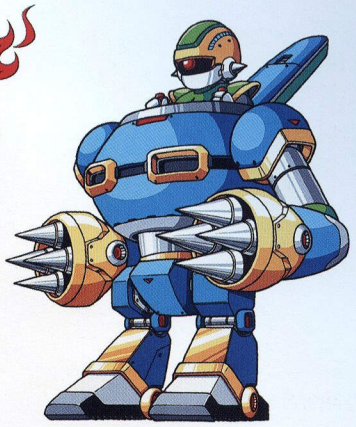
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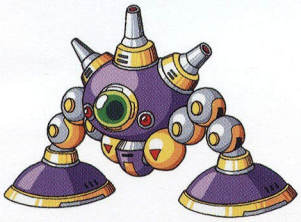
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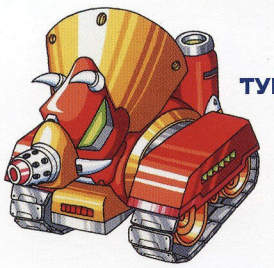
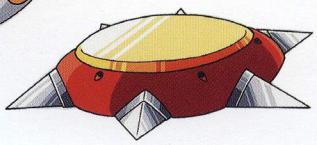
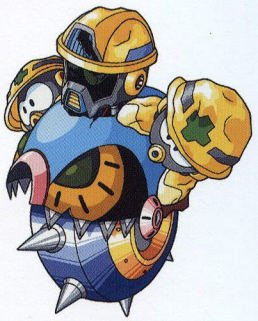
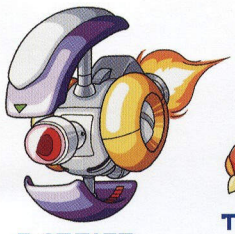

TYRANNOS

DISC BOY 08




GARAKUTA ROBOT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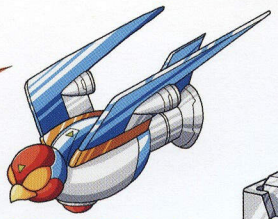
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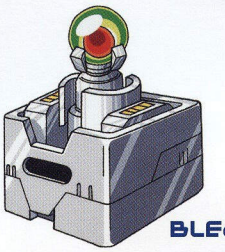
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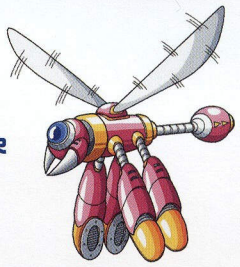
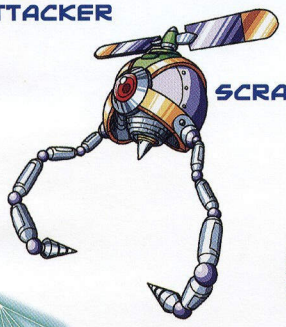

PARALOID S-38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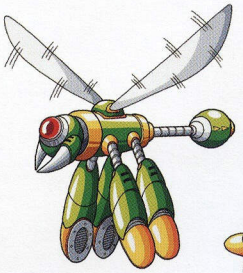
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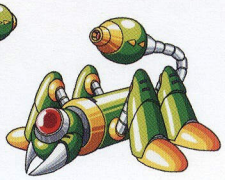
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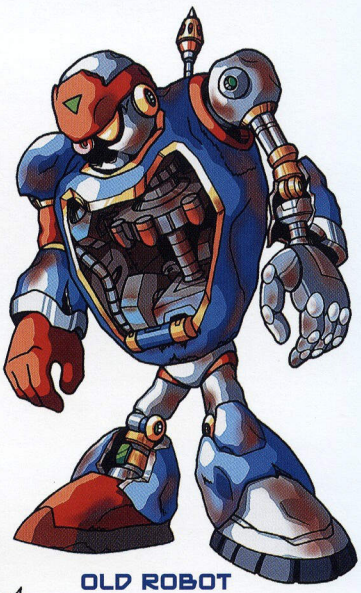
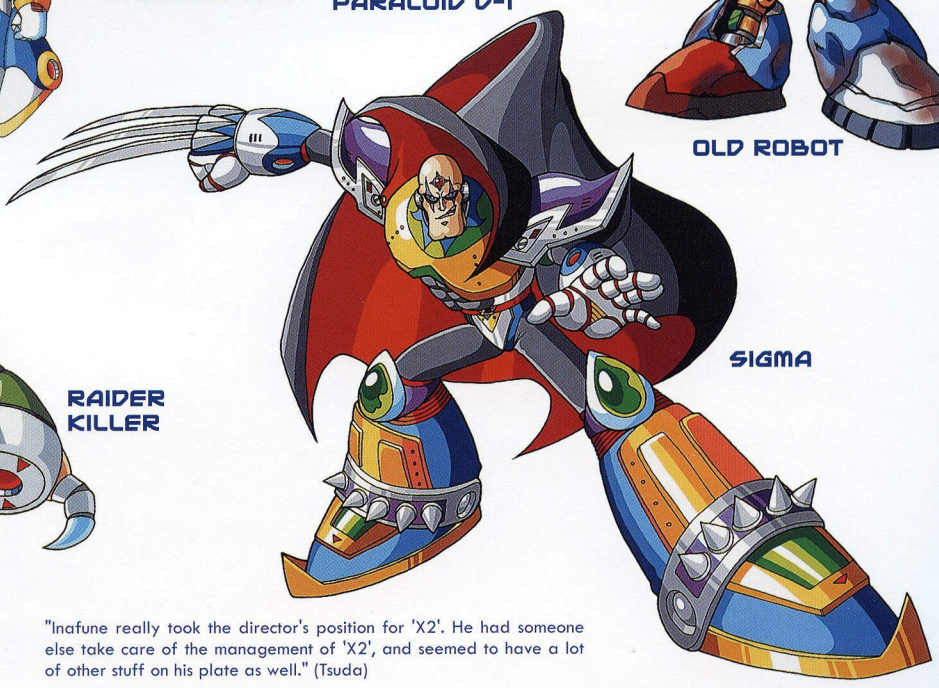

OLD ROBOT

HANGED REPLOID

CHOP REGISTER


SIGMA

RAIDER KILLER

"Inafune really took the director's position for 'X2'. He had someone else take care of the management of 'X2', and seemed to have a lot of other stuff on his plate as well." (Tsuda)

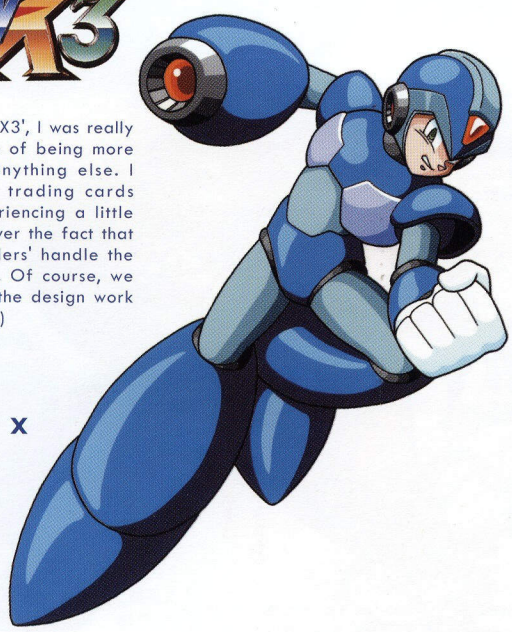
Mega Man X3	
SNES	12/01/1995
PS/SS	04/26/1996
PC	03/28/1997

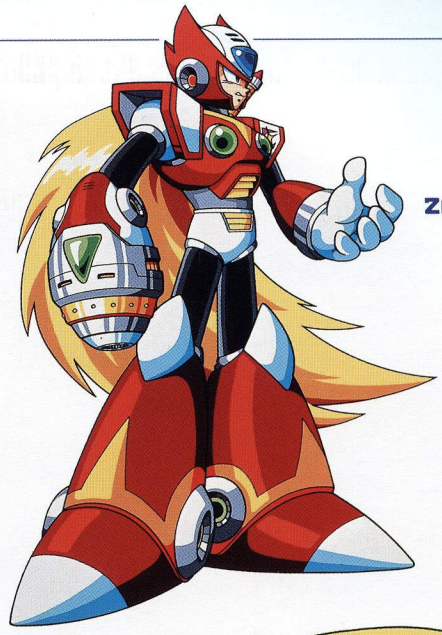
Dr. Doppler, a brilliant Reploid scientist, discovered that the "Sigma Virus" was what was causing Reploids to become Mavericks. By engineering a cure, Dr. Doppler was successful in neutralizing the Maverick rebellion. A few months later, though, the Mavericks that had been neutralized suddenly commenced their own rebellion under Dr. Doppler's guidance. In order to reveal the truth of the situation and to regain peace, X heads into battle once again.

ROCKMAN X3

"By the time we got to 'X3', I was really getting into the groove of being more of a producer than anything else. I was getting toys and trading cards made. I was still experiencing a little psychological turmoil over the fact that we were letting 'outsiders' handle the creation of the games. Of course, we were still doing all of the design work within Capcom." (Inafune)

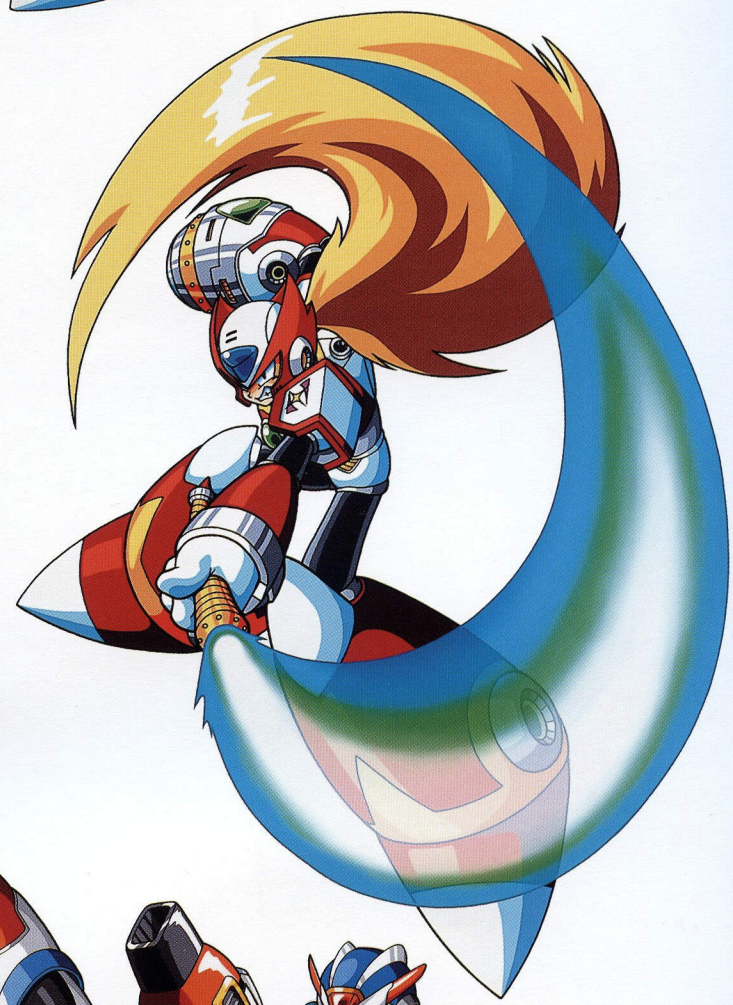
X



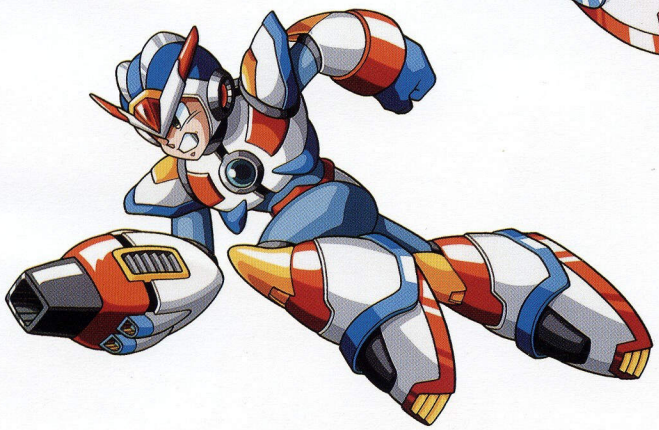


ZERO

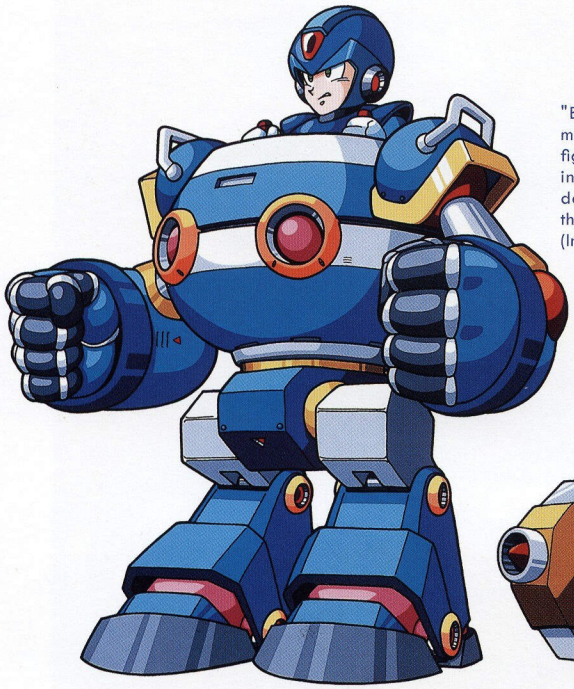
"I did the line drawing for the main illustration. I also had a hand in some of the ideas for the animations that were brought into the PlayStation and Saturn versions of 'X3', both of which came out after the SNES version." (Kaji)



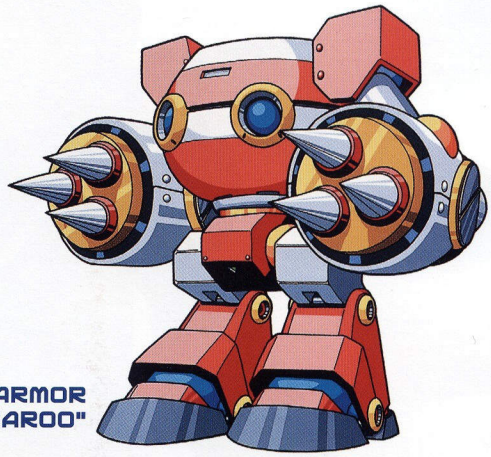
"The only illustrations I did for 'X3' were X, the new Zero, Vile MK-II, and Sigma. I was especially possessive of Zero. I just kept saying, 'He's my character,' and didn't let anyone else touch him. (laughs)" (Inafune)



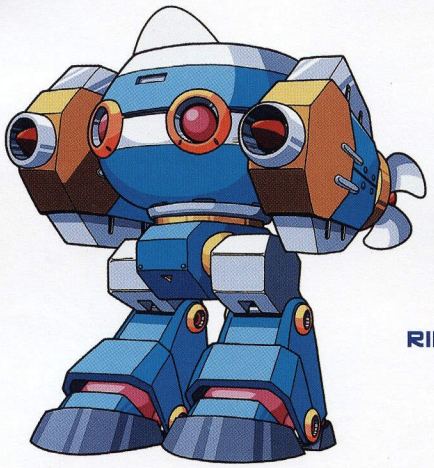
"Being more of a producer for 'X3' meant spending more time trying to figure out how the game would translate into other products. I supervised the designing of the Third Armor, and took the designs to the toy company myself." (Inafune)



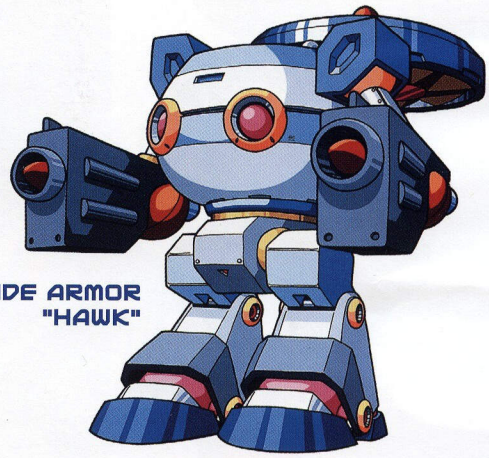
RIDE ARMOR "CHIMERA"



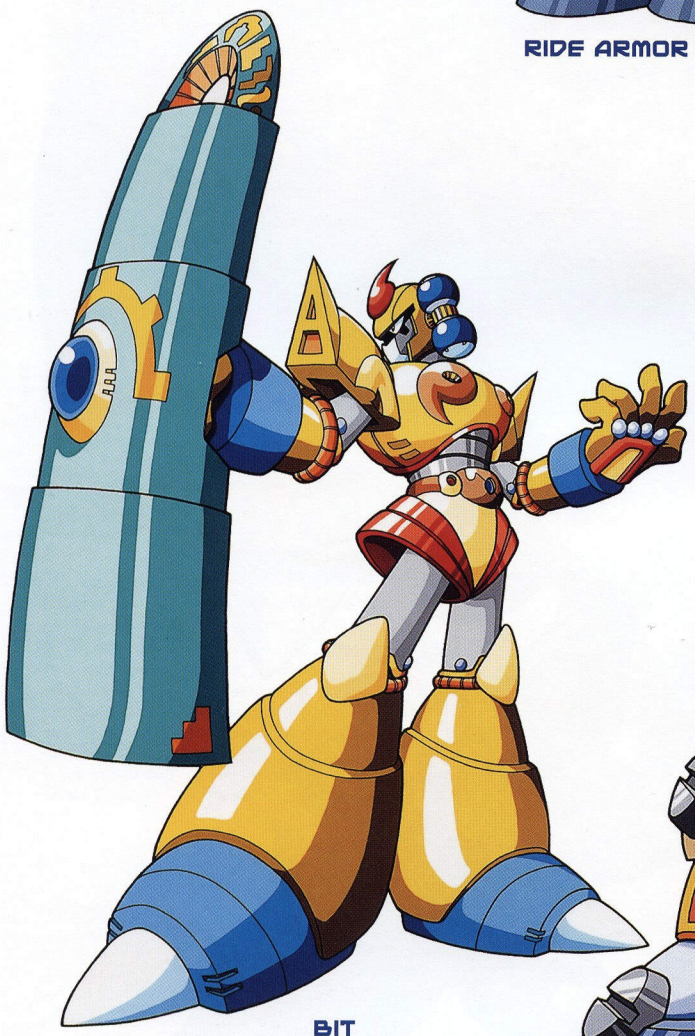
RIDE ARMOR "KANGAROO"



RIDE ARMOR "FROG"

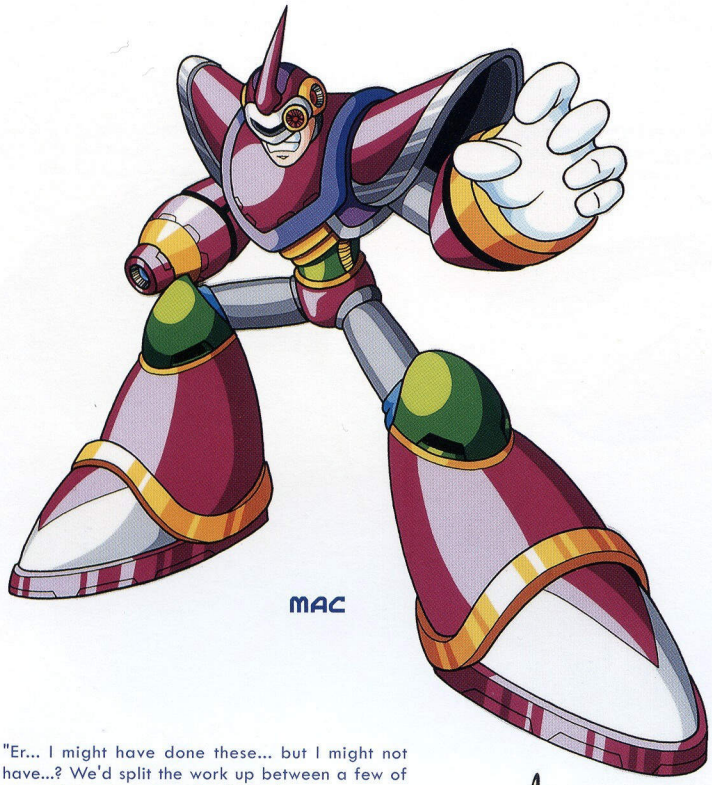


RIDE ARMOR "HAWK"



BIT

BYTE

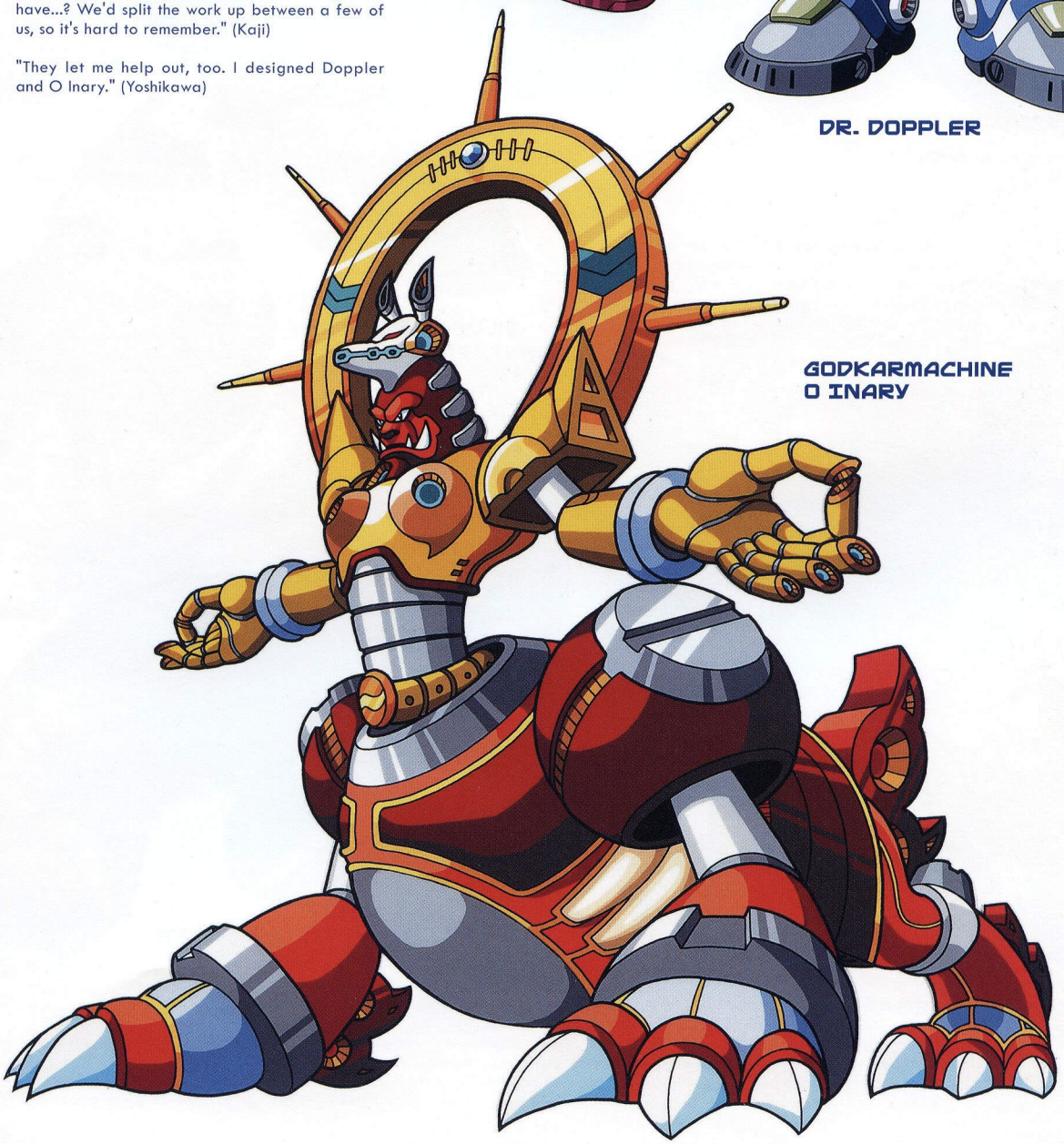


MAC

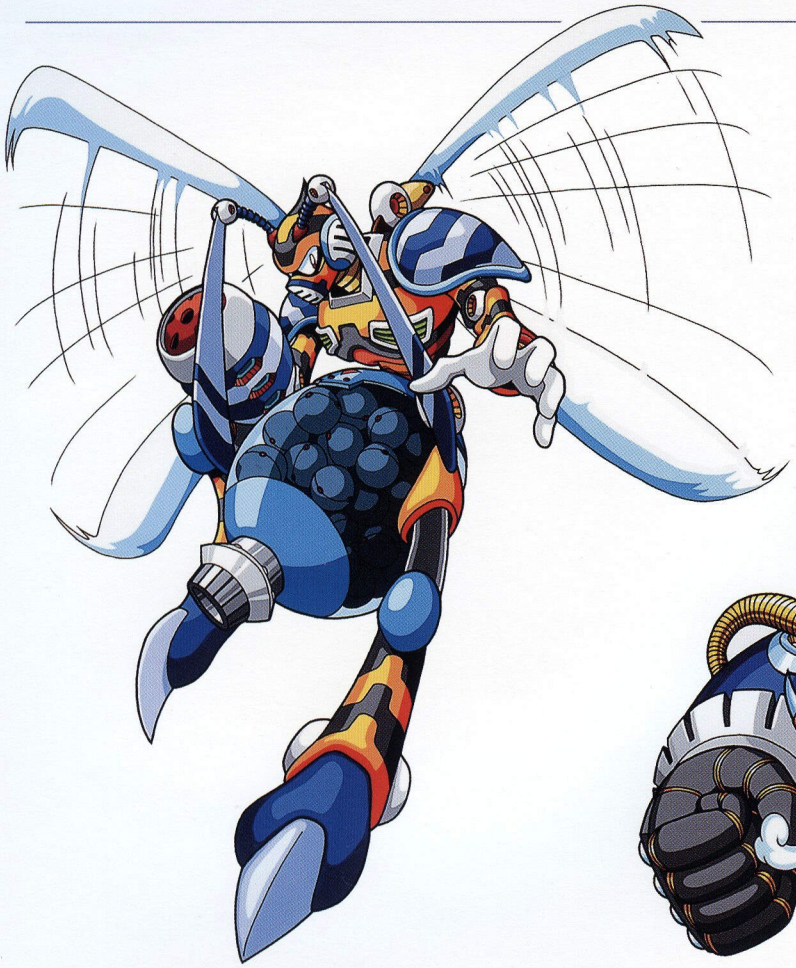
DR. DOPPLER

"Er... I might have done these... but I might not have...? We'd split the work up between a few of us, so it's hard to remember." (Kaji)

"They let me help out, too. I designed Doppler and O Inary." (Yoshikawa)



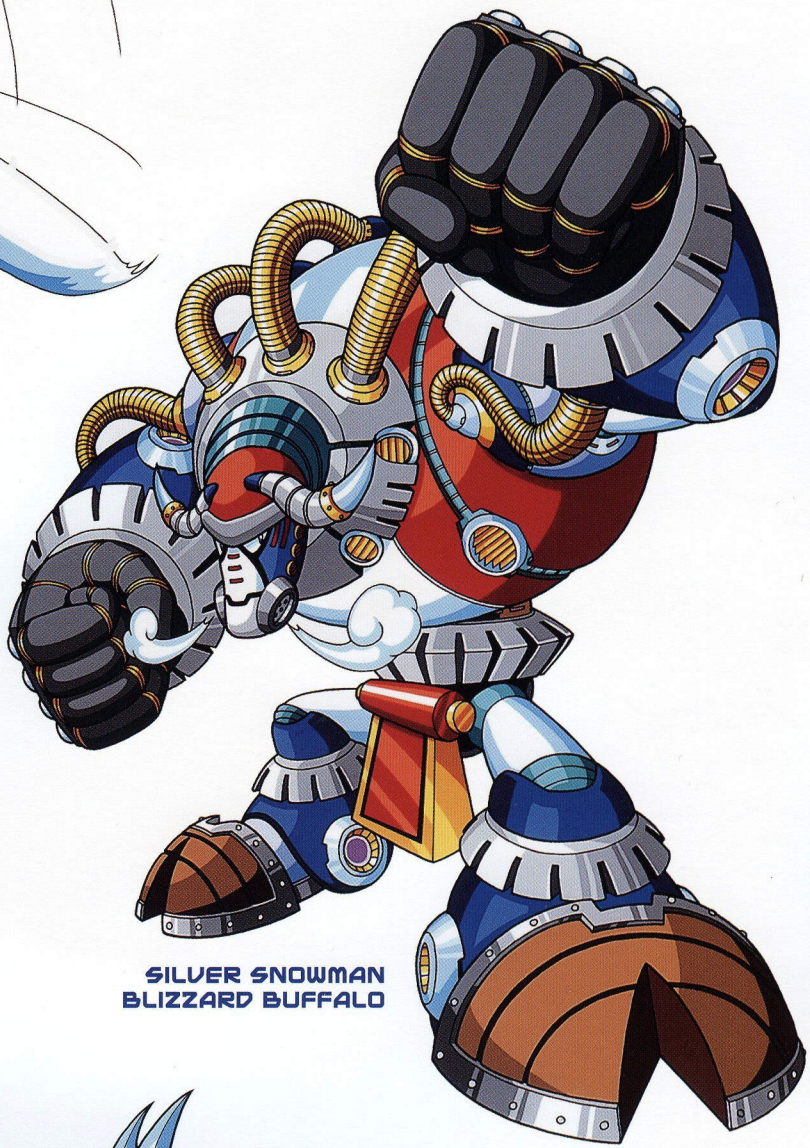
GODKARMACHINE
O INARY



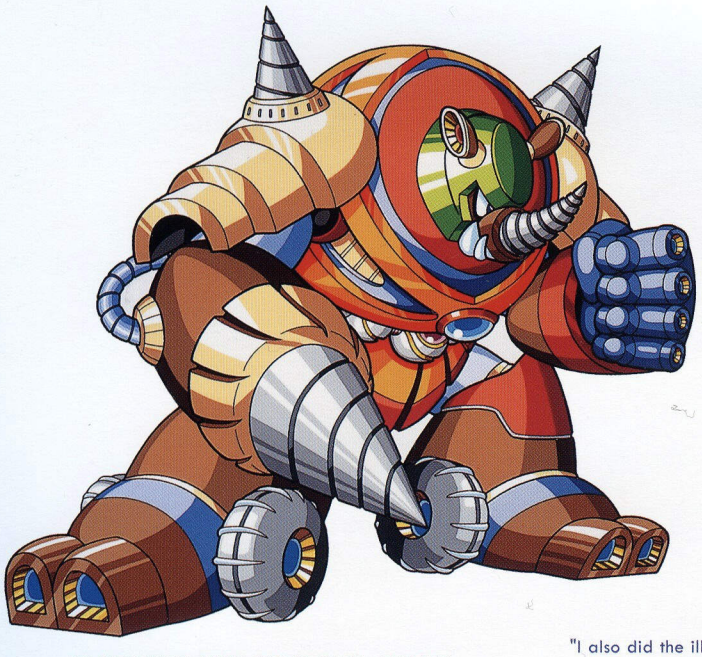
FLYING SHADOW NINJA
BLAST HORNET

"I think I designed Hornet..." (Kaji)

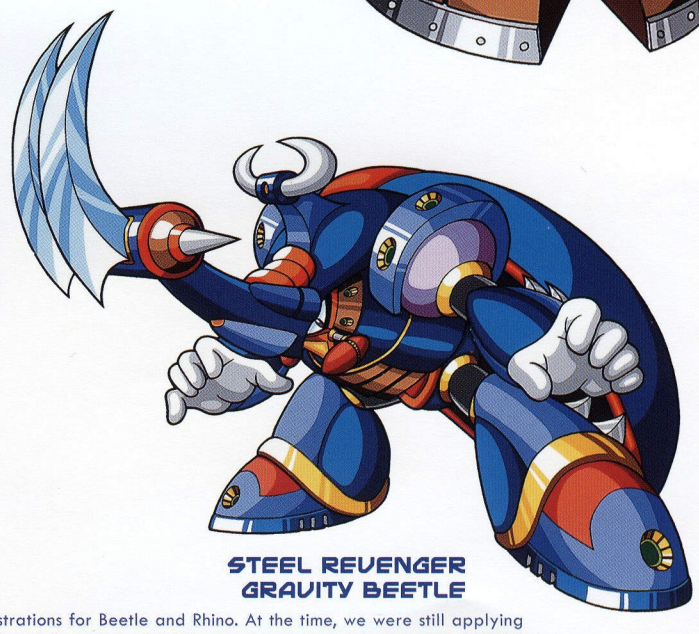
"The first thing I worked on after joining Capcom was 'X3'. They let me do illustrations of the minor enemy characters as well as three of the boss characters. Hornet was the first one I did, but I got stuck early on when I couldn't decide on what kind of pose to draw him in. At the time, I had to get approval from Kaji, Inafune, and one of the other guys in the design studio. Without all three approvals, I couldn't go ahead with any design. I recall struggling through several weeks of trying to get my stuff approved." (Komaki)



SILVER SNOWMAN
BLIZZARD BUFFALO



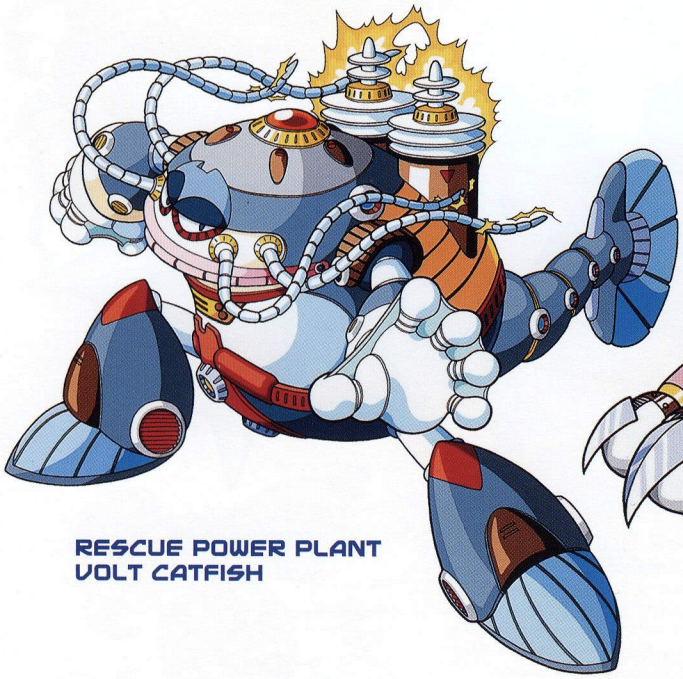
SUBTERRANEAN BARBARIAN
TUNNEL RHINO



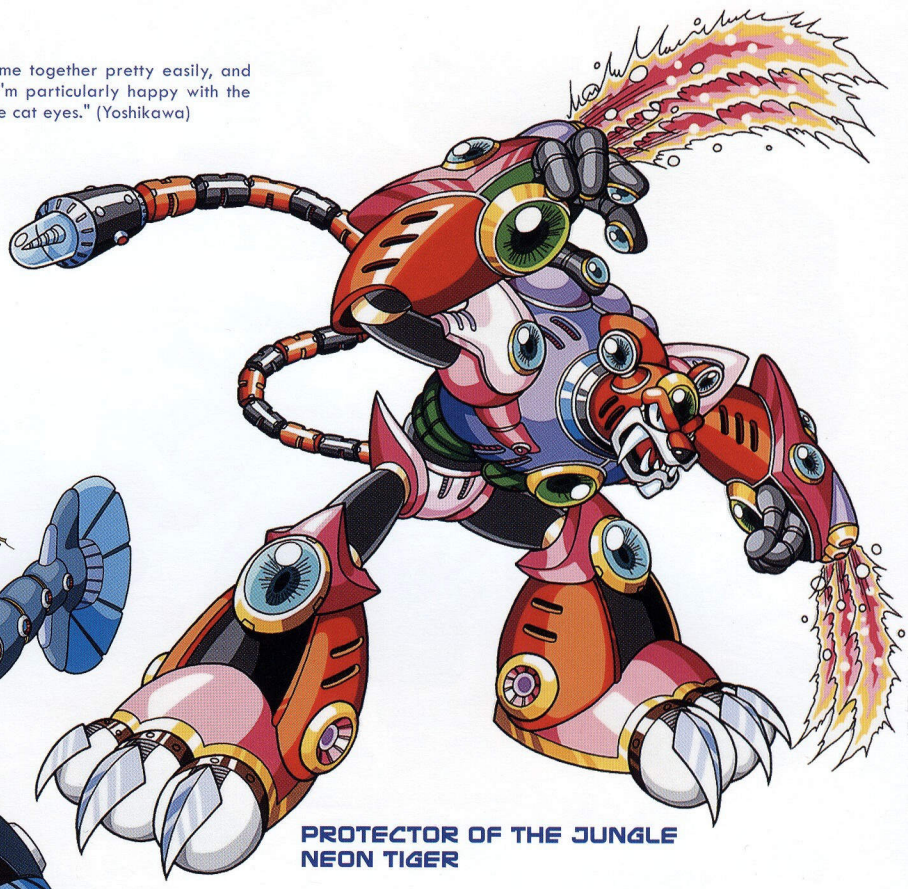
STEEL REVENGER
GRAVITY BEETLE

"I also did the illustrations for Beetle and Rhino. At the time, we were still applying color to cels, and it took forever to dry. This one time, I stayed late at work to finish off a piece, and just when I thought I was finally done, I noticed some color on the back of my hand. I looked at the cel and was like, 'Agh!! I peeled the color off!' and had to start all over again. That was really awful." (Komaki)

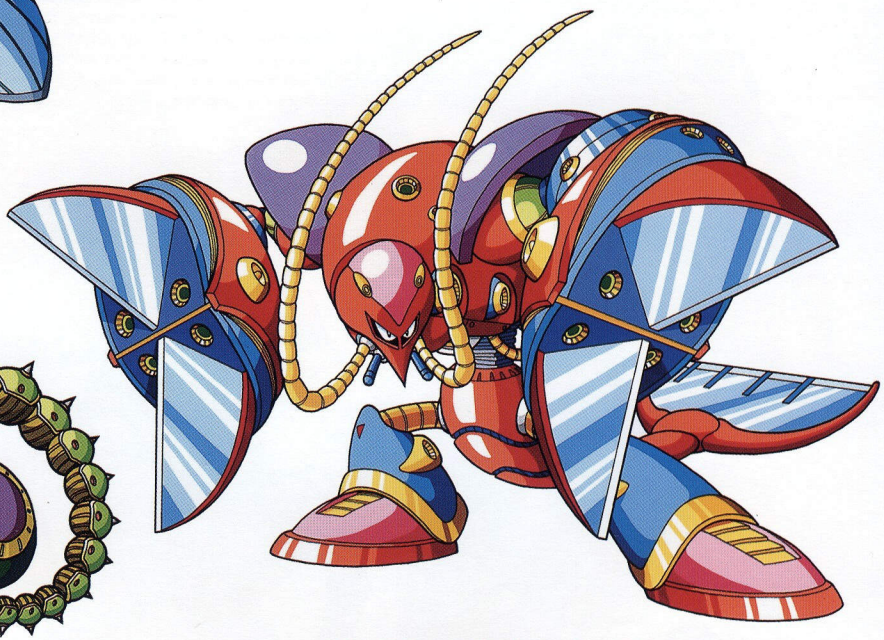
"I designed Catfish and Tiger. The Catfish design came together pretty easily, and I'm quite happy with how it turned out. With Tiger, I'm particularly happy with the crystal bubbles on his body. I wanted those to look like cat eyes." (Yoshikawa)



RESCUE POWER PLANT
VOLT CATFISH



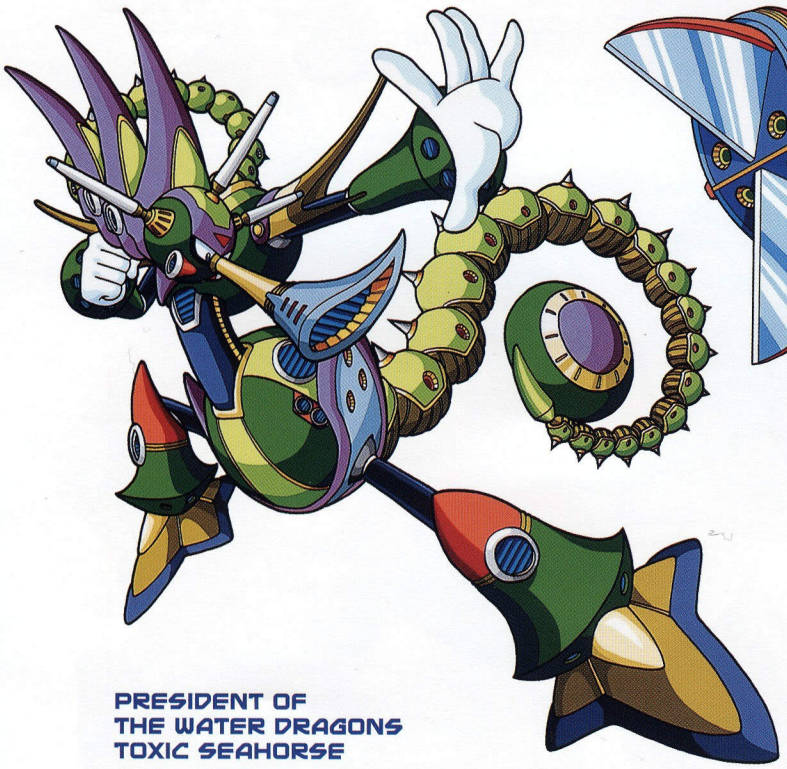
PROTECTOR OF THE JUNGLE
NEON TIGER



DESTROYER OF THE SEVEN SEAS
CRUSH CRAWFISH

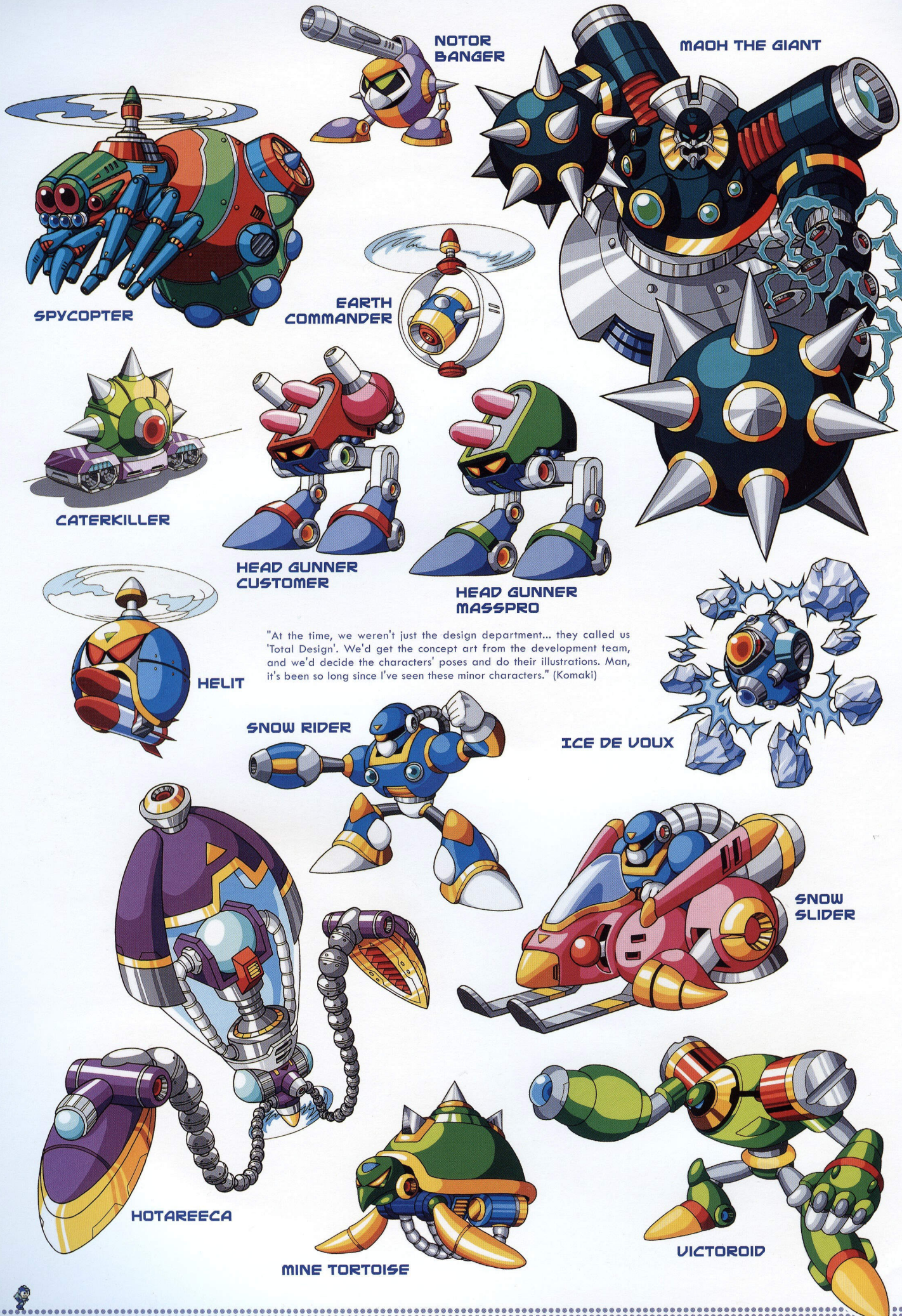
"Itou from the Legends series designed Crawfish. I think Inafune ended up drawing the actual illustration, though I doubt he remembers that." (Kaji)

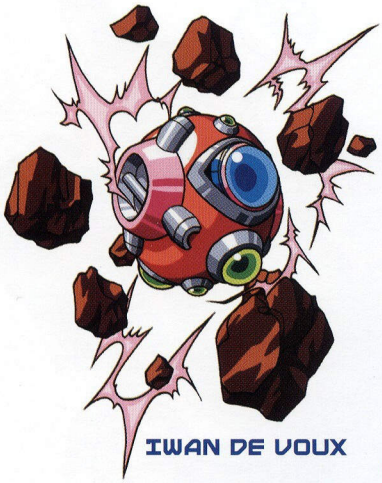
"Someone else was drawing it at first, but they just couldn't get an approval on the rough draft, so Inafune had to step in and do it himself." (Komaki)



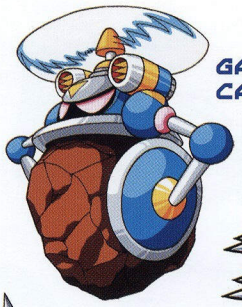
PRESIDENT OF
THE WATER DRAGONS
TOXIC SEAHORSE

"Inafune was the one checking my work on Seahorse. He really twisted my arm on that one, and kept saying, 'Make him longer!' Personally, I always thought of seahorses as cute little creatures that are tucked into a compact, little twisty shape, but Inafune just kept saying, 'Longer! Longer!' (laughs) I guess Inafune wanted Seahorse to be longer to balance out with the other boss characters, because he kept pushing me and saying, 'I know you can go longer!' (laughs)" (Yoshikawa)

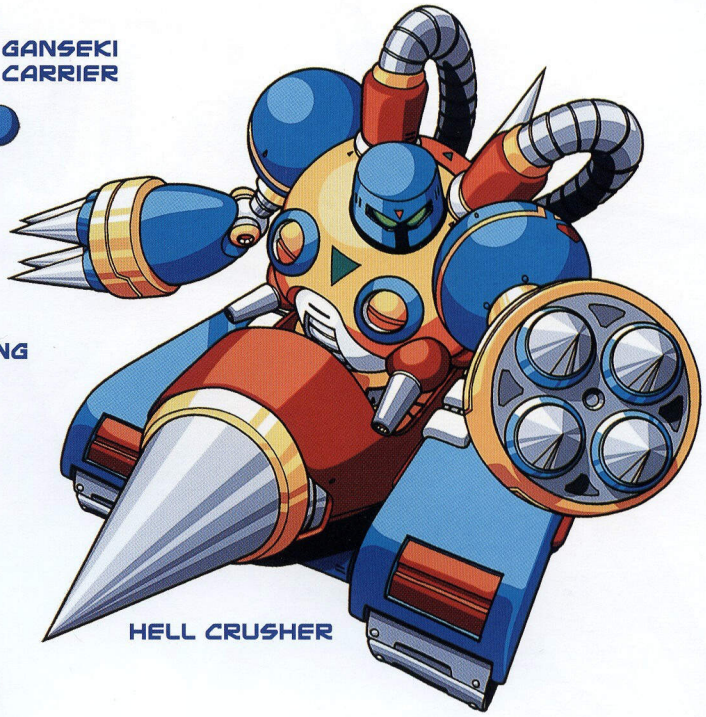

NOTOR BANGER
MAOH THE GIANT
SPYCOPTER
EARTH COMMANDER
CATERKILLER
HEAD GUNNER CUSTOMER
HEAD GUNNER MASSPRO
HELIT
"At the time, we weren't just the design department... they called us 'Total Design'. We'd get the concept art from the development team, and we'd decide the characters' poses and do their illustrations. Man, it's been so long since I've seen these minor characters." (Komaki)
SNOW RIDER
ICE DE VOUX
SNOW SLIDER
HOTAREECA
MINE TORTOISE
VICTOROID



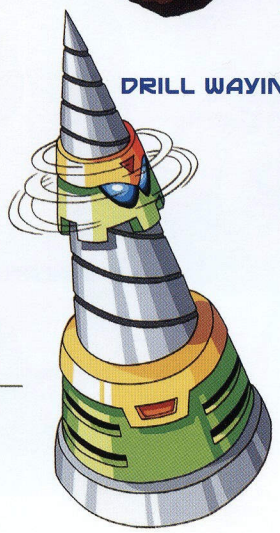
IWAN DE VOUX



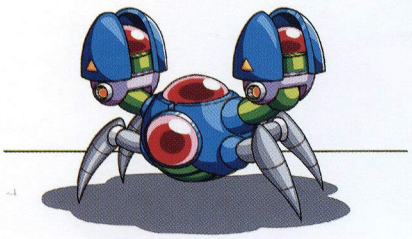
GANSEKI CARRIER



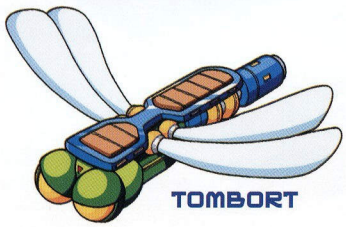
HELL CRUSHER



DRILL WAYING

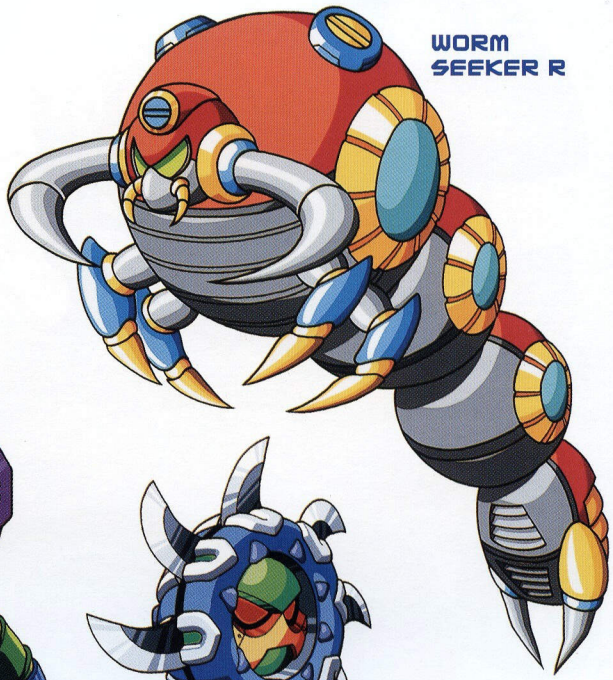


WALL CANCER

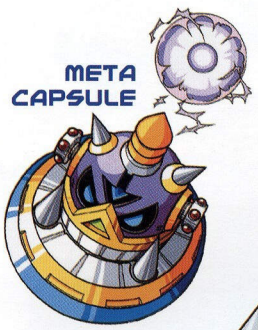


TOMBORT

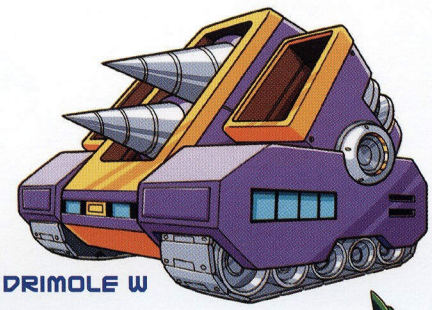
"The minor enemies that were included in the instruction manual were all done by me. We all divided up the work for the ones in the guidebook. Going through these illustrations now, I keep saying to myself, 'Did I do this one? Is this one of mine?' These were split up between three of us." (Komaki)



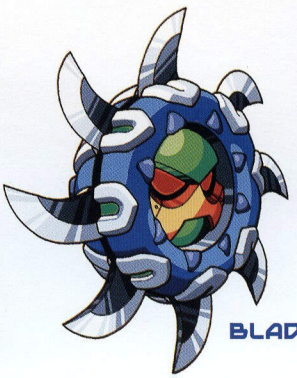
WORM SEEKER R



META CAPSULE

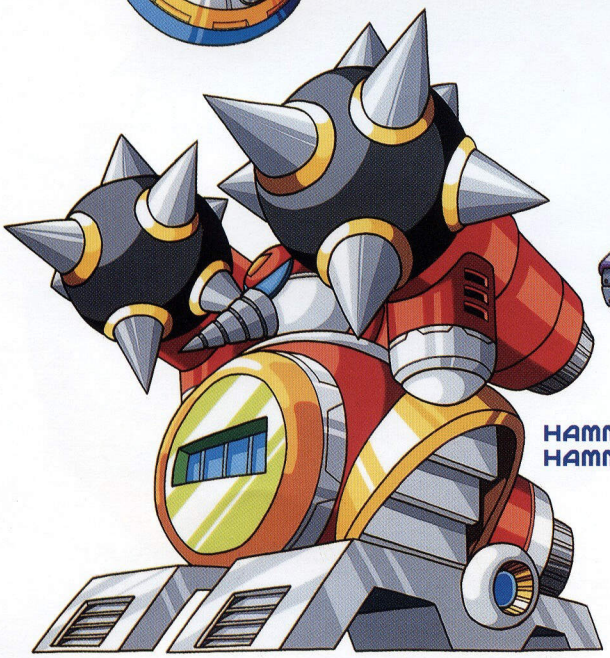


DRIMOLE W

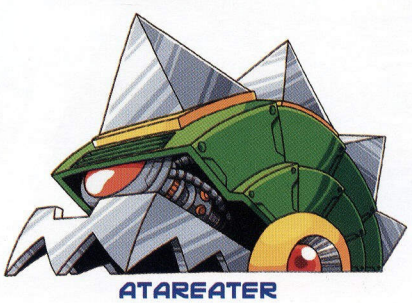


BLADY

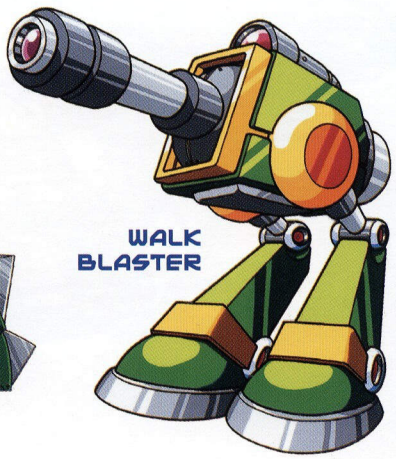
WILD TANK



HAMMA HAMMA

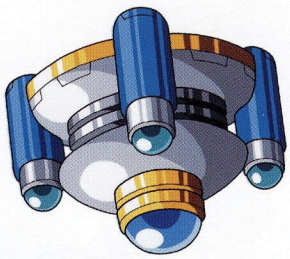


ATAREATER

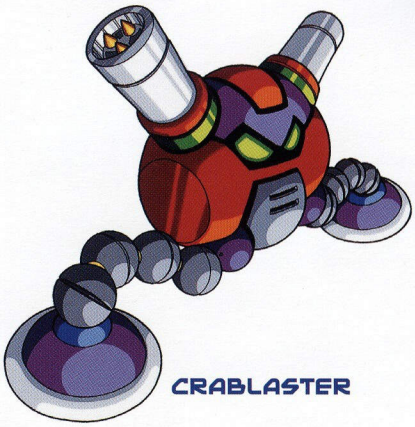


WALK BLASTER

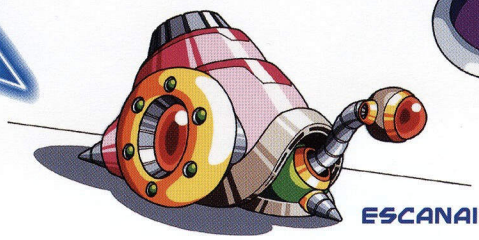
SHURIKEIN



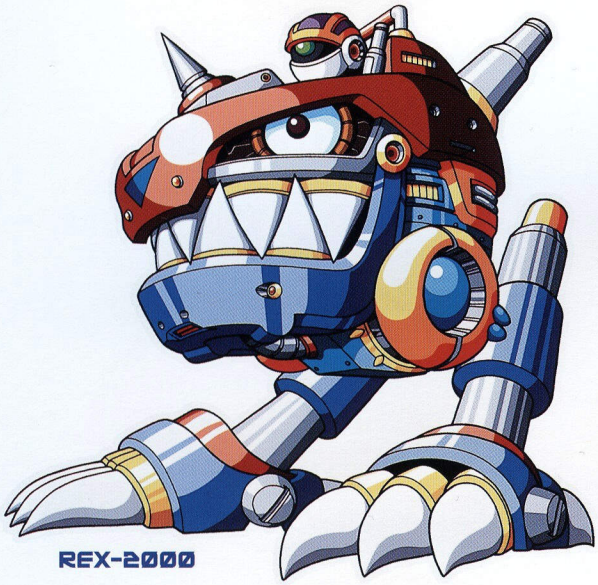
TRAPPER



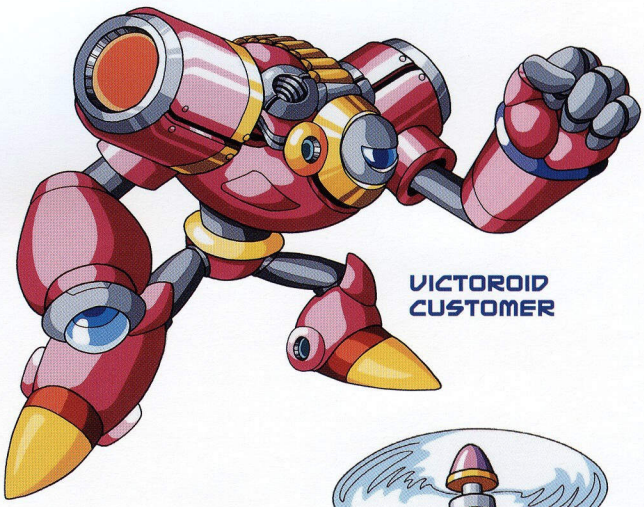
CRABLASTER



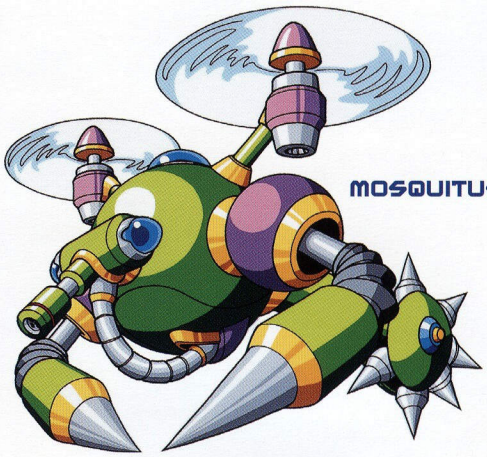
ESCANAIL



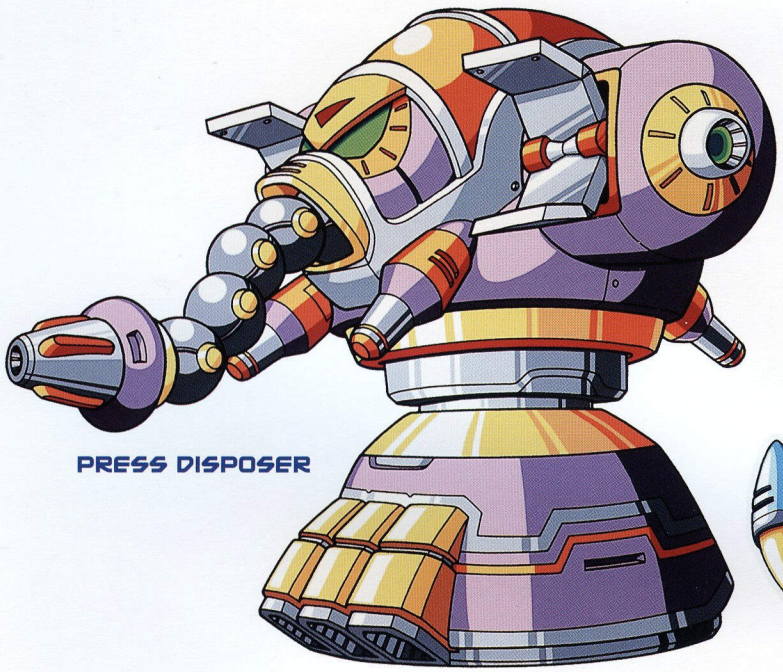
REX-2000



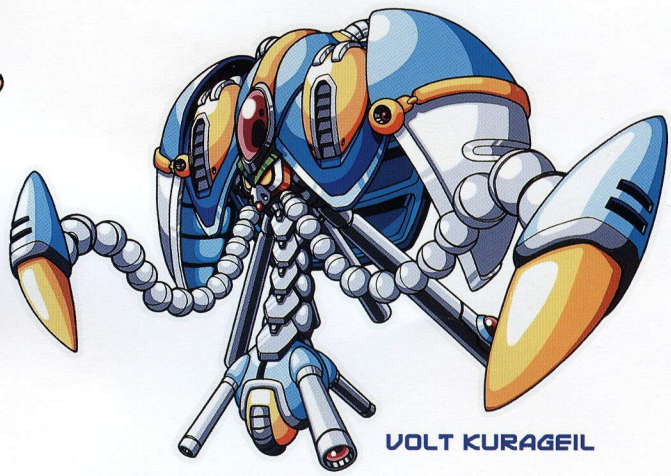
VICTOROID CUSTOMER



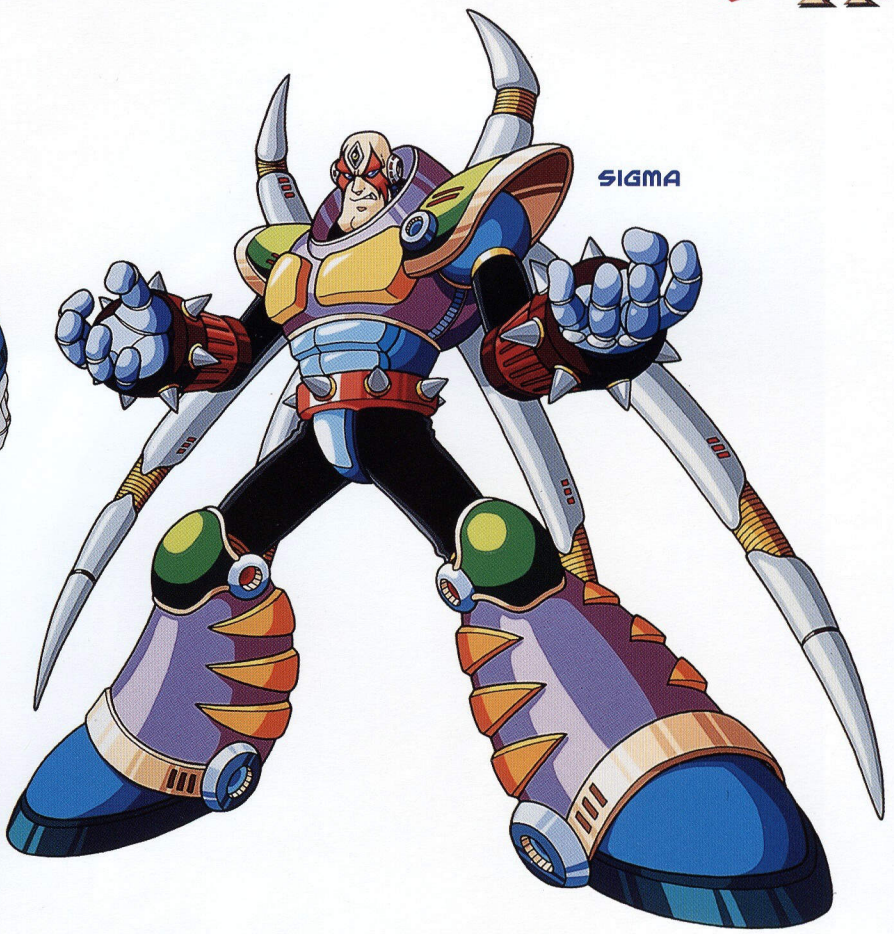
MOSQUITUS



PRESS DISPOSER



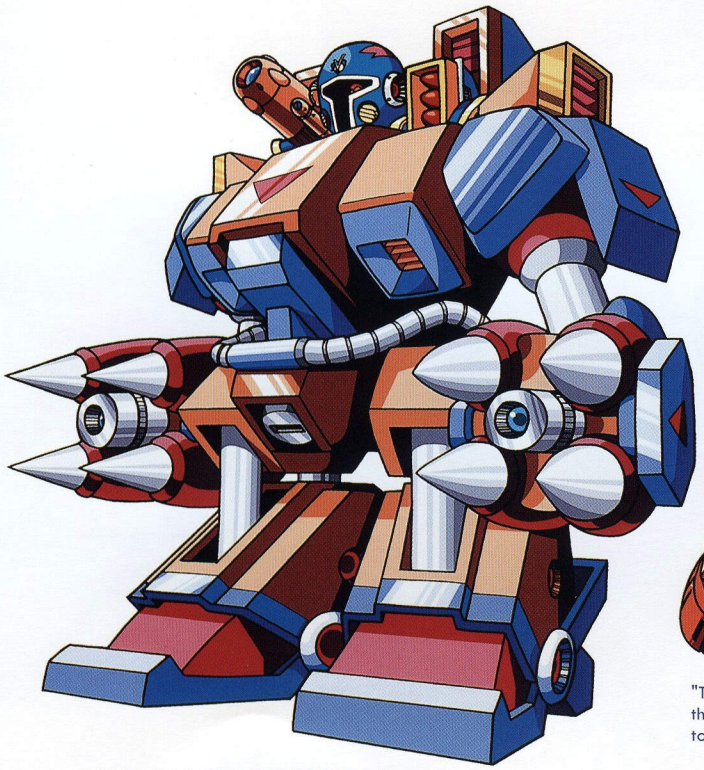
VOLT KURAGEIL



SIGMA

VILE MK-II

"By this time, I was letting other people do most of the illustrations, but I do remember doing Vile myself." (Inafune)



VILE MK-II & BROWN BEAR

"They let me do this illustration soon after the Brown Bear was devised. All I remember about it is that it was very difficult." (Komaki)

KAISER SIGMA

"They sent Kaiser Sigma around to me toward the end. The only instructions I received were to make him 'messy'. (laughs)" (Yoshikawa)

"You did Wolf Sigma for 'X1', right? They put you in charge of all the messy ones! (laughs)" (Kaji)

Mega Man X4
PS/SS 08/01/1997
PC 12/03/1998

Many Reploids have banded together and established their own army, called "Repliforce". Though they initially cooperated with the Maverick Hunters, their leader General suddenly declared that Repliforce was to be its own, independent nation. The Maverick Hunter Command Center subsequently declared all of Repliforce to be Mavericks, and sent X and Zero out to deal with them.

"Traditionally, main illustrations for Mega Man games had lots of characters, were high in saturation, and were just generally pretty bold. Since we had moved into new hardware for 'X4', I wanted the main illustration for it to have a real sense of grandeur. To that end, I cut back on the number of characters present and touched up the background to make it look like it was painted, among other things."
(Suetsugu)

ROCKMAN X4

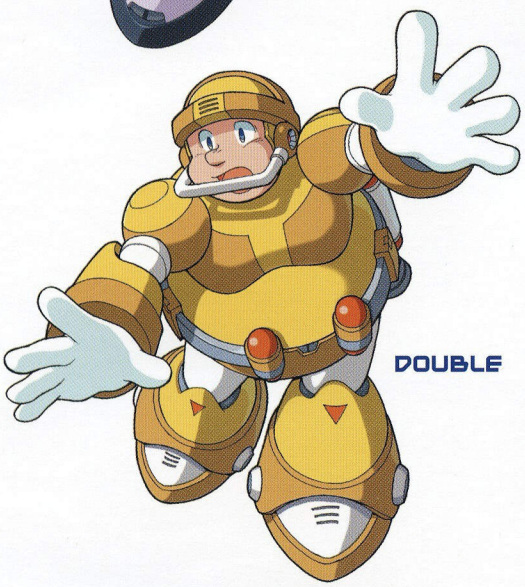
X

ZERO

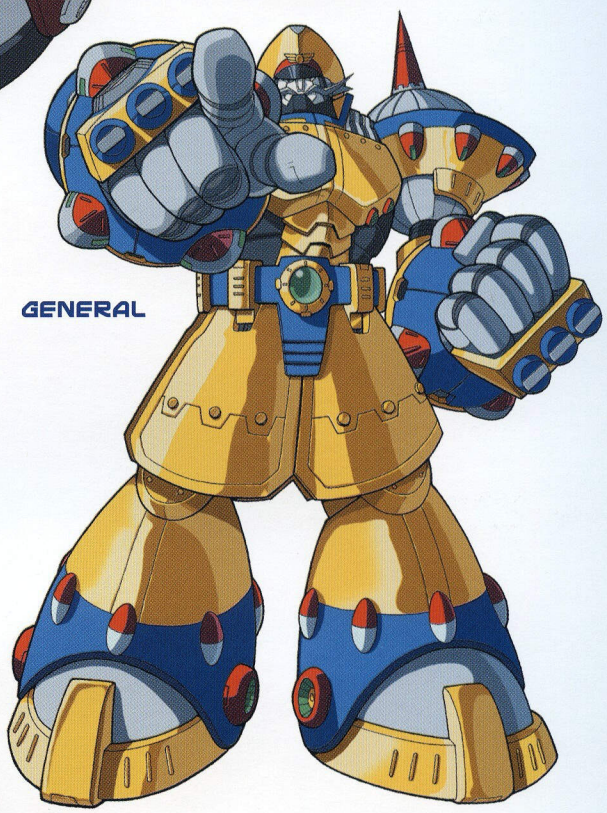
"For 'X4' I really focused my attention on my responsibilities as a producer. I left the game design up to Tazaki and the others who had done such a great job with 'X1' and 'X2'. Though I did make sure to tell them not to mess around with Zero. (laughs)" (Inafune)

IRIS

COLONEL



DOUBLE

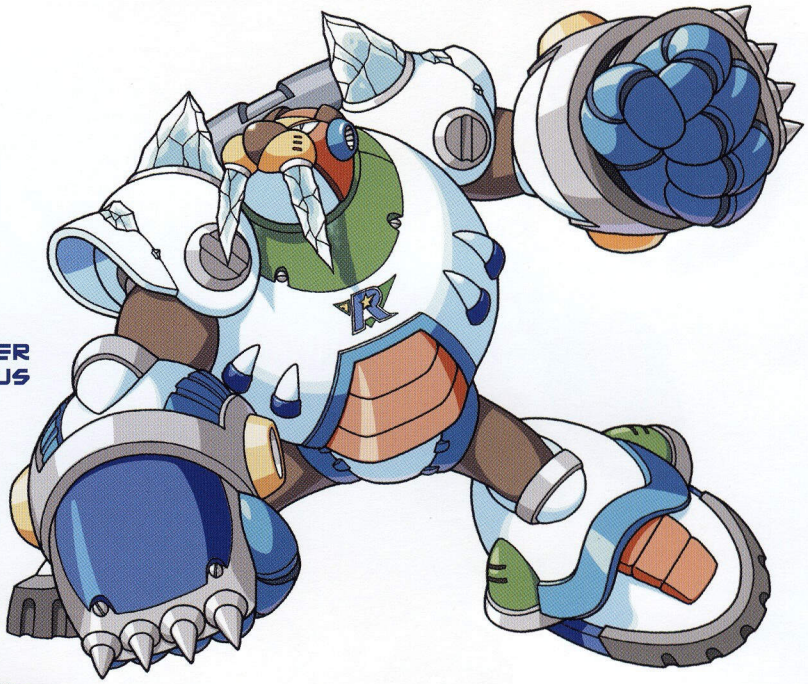


GENERAL

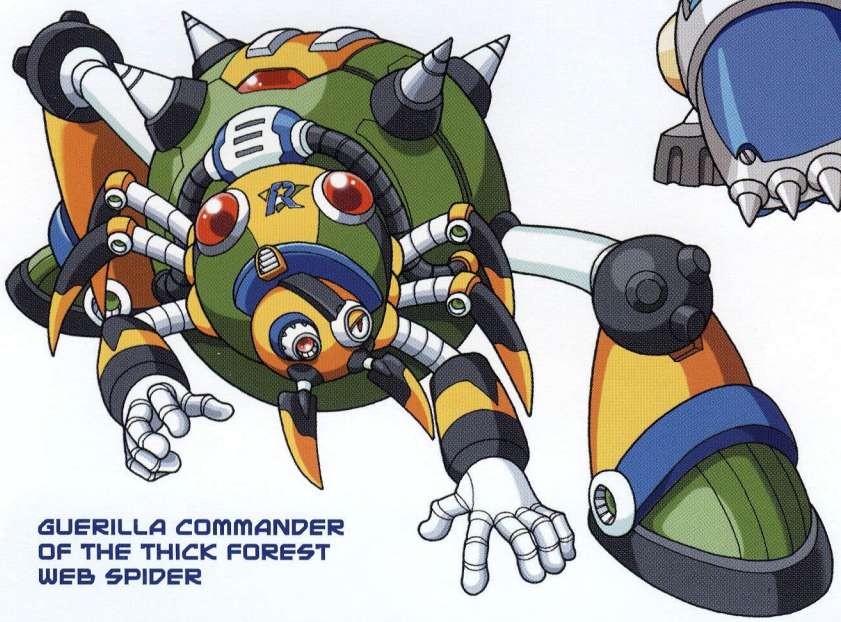
SIGMA

"I didn't draw any illustrations for 'X4', but I did involve myself in the story-making side of things. My degree of involvement was probably only slightly less than it was for 'X1'. For Repliforce, we tried to leave some moral leeway in their story. We didn't want them to be an 'absolute evil' type of presence in the game like Sigma was. The message we were trying to get across with them was that when it comes to good and evil, things aren't always as black and white as we'd like them to be." (Inafune)

"I had noticed that the boss character illustrations for Mega Man had always been straight up fighting poses. It was as if someone had said, 'Okay, here we go... say cheese!' (laughs) So for 'X4', I wanted to show them being themselves more than anything. I had Walrus punching the ground with his fist, and Spider in a pretty spider-like stance." (Suetsugu)

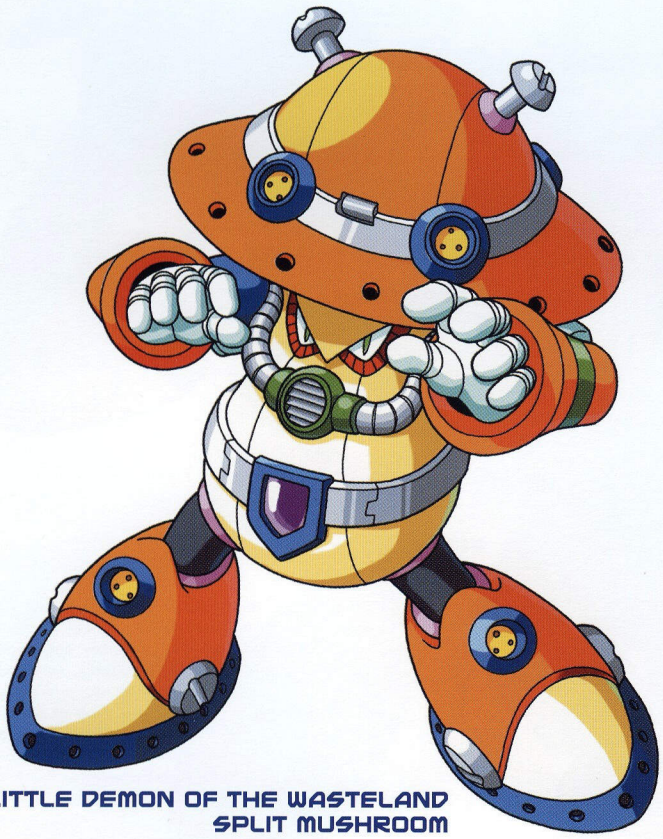


ARCTIC RUMBLER
FROST WALRUS

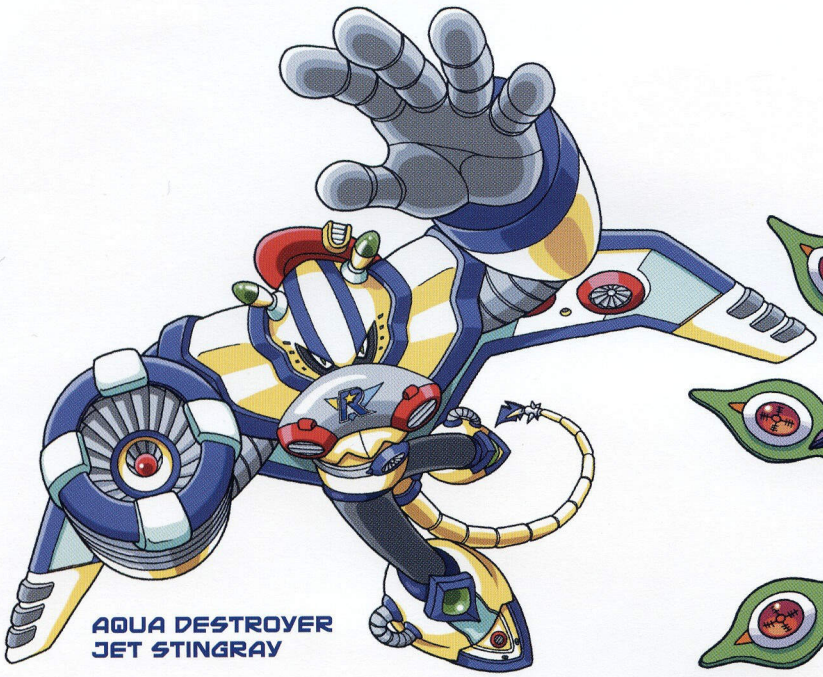


GUERILLA COMMANDER
OF THE THICK FOREST
WEB SPIDER

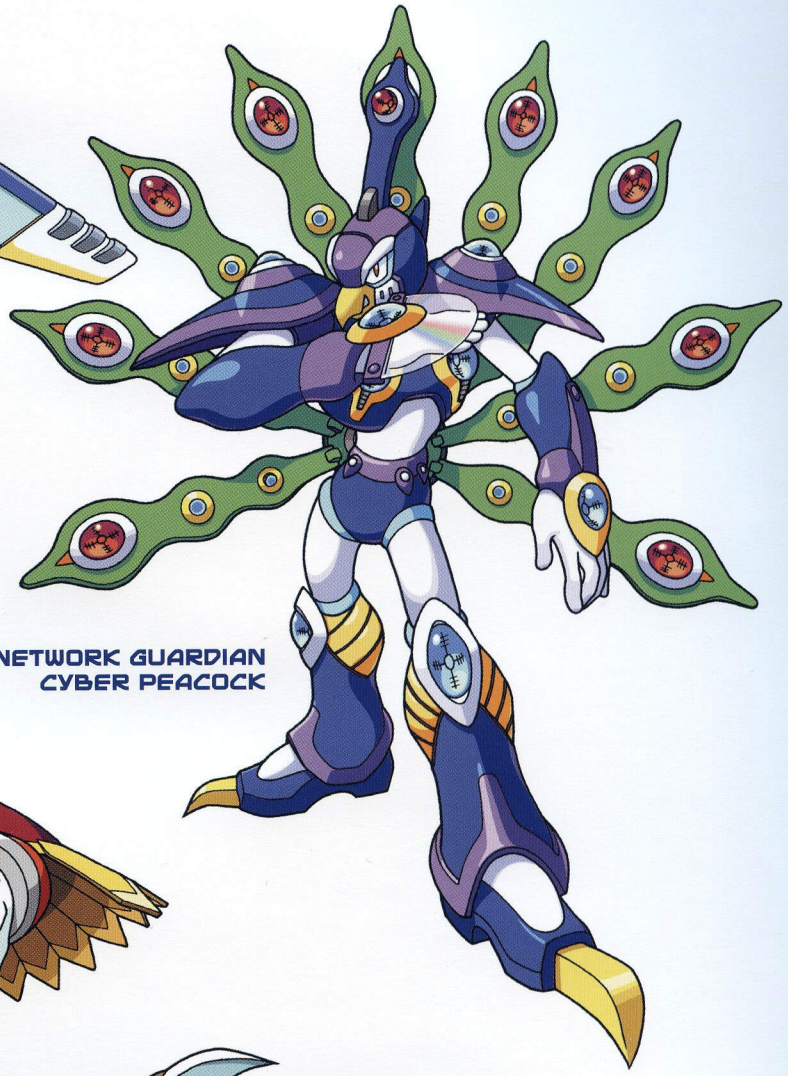
EXPLOSIVE MARTIAL ARTIST
MAGMA DRAGOON



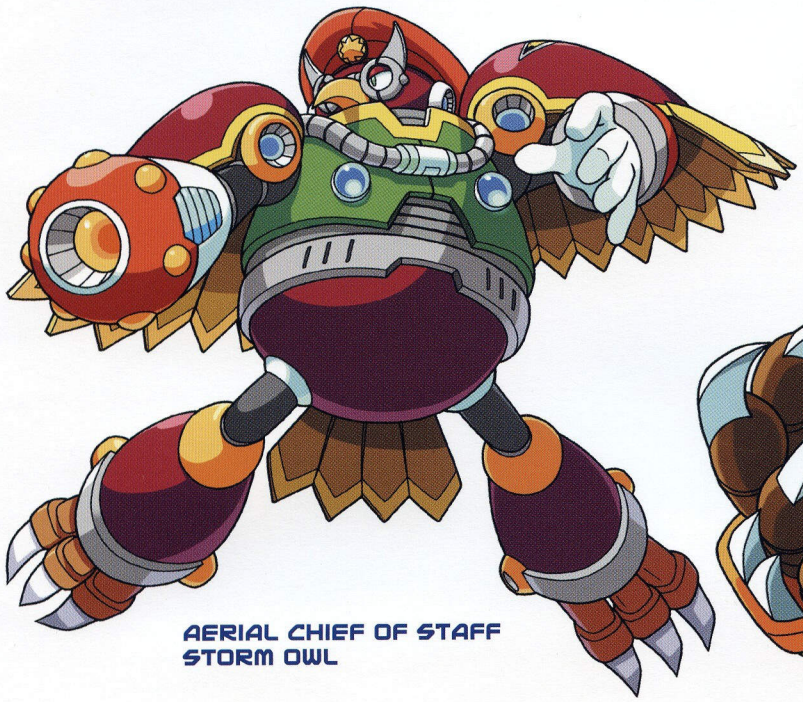
LITTLE DEMON OF THE WASTELAND
SPLIT MUSHROOM



AQUA DESTROYER
JET STINGRAY



NETWORK GUARDIAN
CYBER PEACOCK



AERIAL CHIEF OF STAFF
STORM OWL

STEEL KING OF DESTRUCTION
SLASH BEAST

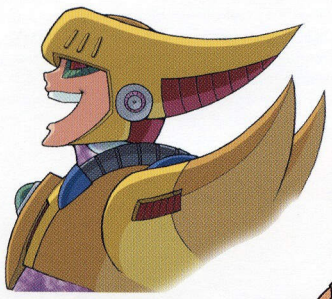
"Since the story in 'X4' was pretty heavy on its own, I wanted to drop the saturation of the shadows in the illustrations by a large margin. I took too long coming up with the various poses for the boss characters, though, so I had to get some of the other people from the design team to help me color them. That's why a lot of the boss characters have more shadows than I would have liked... but I guess I shouldn't complain. (laughs)" (Suetsugu)

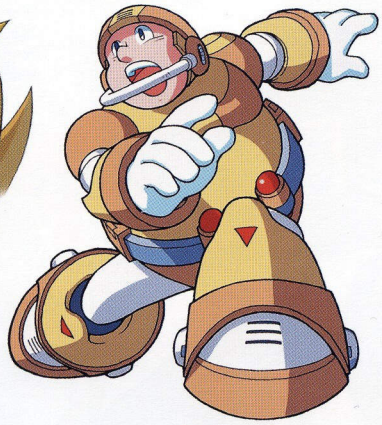
"The illustration of Zero launching an attack with the saber [above] is one of my personal favorites. To be honest, his physical proportions are a little off, but I think it still conveys Zero's cool factor really well. In fact, I wish we had done more to transfer some of that coolness to X in his illustrations." (Suetsugu)

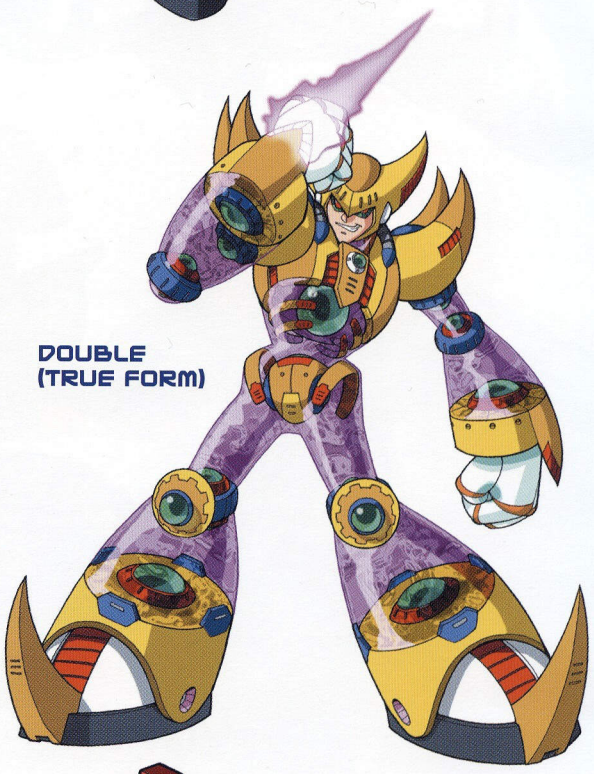
"For 'X4', I didn't do character designs like I did for 'X5' and beyond. The illustrations I did for 'X4' were for promotional purposes. Even just drawing the armors stretched me to my limits, and all I had to do for those was look at the design drafts they gave me and make them look as cool as I could." (Suetsugu)

ULTIMATE ARMOR

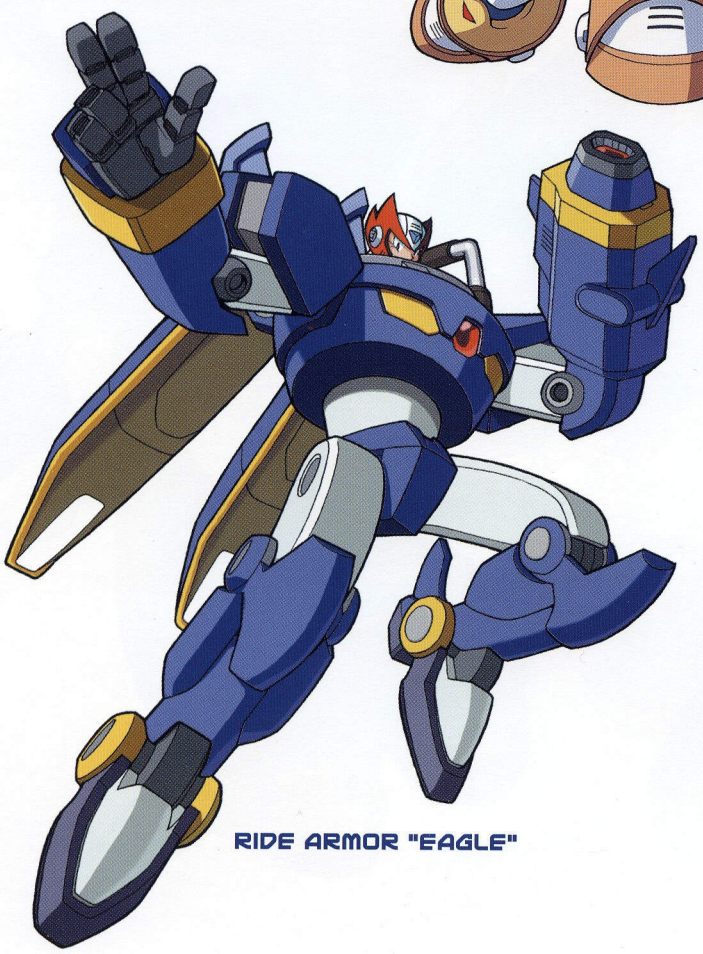
"I feel so bad for Iris... With the story being as heavy as it is, her expressions are always shadowed by sorrow in the illustrations. That's why it was important to me that we give her reasons to laugh and smile when we brought her back for 'Xtreme 2'. We also had her on a date for the CD illustration. We just felt so bad for her in 'X4', we wanted to do what we could for her." (Suetsugu)



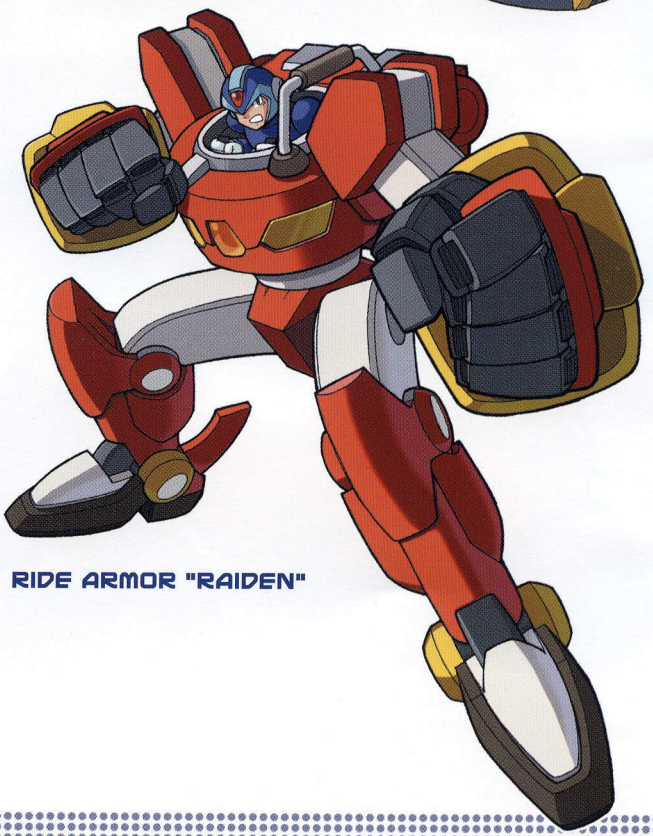




DOUBLE
(TRUE FORM)



RIDE ARMOR "EAGLE"



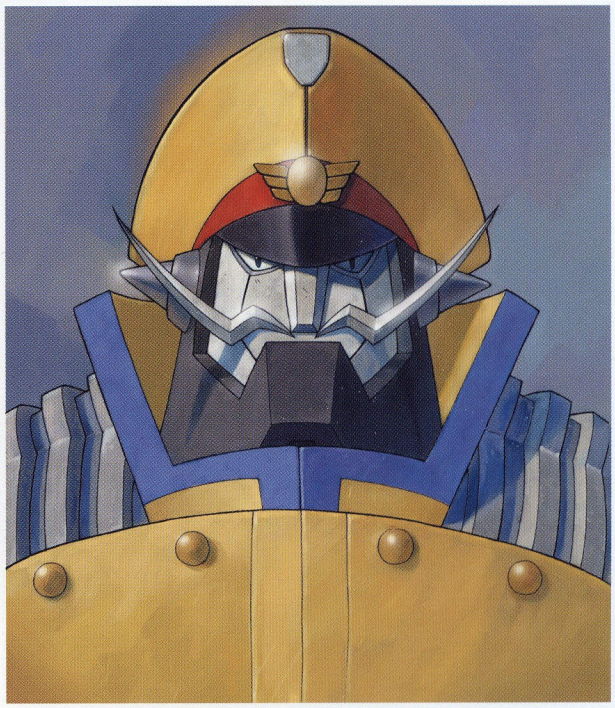
RIDE ARMOR "RAIDEN"

"Someone else drew the SEGA Saturn package, but they drew it from looking at my drawings, so most people probably wouldn't be able to pick out the difference. I had the other main illustration as well as the package art for the limited edition on my plate, so I was just like, 'I can't handle any more!' (laughs)" (Suetsugu)

SEGA SATURN VERSION PACKAGE ILLUSTRATION

"I really like the Zero-only package art for the SEGA Saturn version. Usually, not having the main character on the package would be unheard of, but we had a lot of hardcore fans on the Saturn, so I figured it'd be all right. (laughs)" (Inafune)

SPECIAL LIMITED PACK (LIMITED EDITION) PACKAGE ILLUSTRATION BACKGROUND



ロックマンエックス

ROCKMAN X5

Mega Man X5	
PS	11/30/2000
PC	05/24/2002

"Instead of using the main illustration to introduce the characters, I decided to show the Enigma and the wasteland in the background to sort of give a summary of this title's story." (Suetsugu)

Several months had passed since the Great Repliforce War. One day, the grand space colony Eurasia suddenly went out of control and began falling toward Earth. The only way to save Earth now would be to destroy Eurasia with the Enigma, a powerful beam cannon from an age long past. With only 16 hours left to find the parts necessary to get the Enigma online, X and Zero deploy in full force.

"I had very little to do with 'X5'. I just told the team to 'finish off the series with this title', and left it at that. That's why the game itself has a real feel of finality to it." (Inafune)

X

ZERO

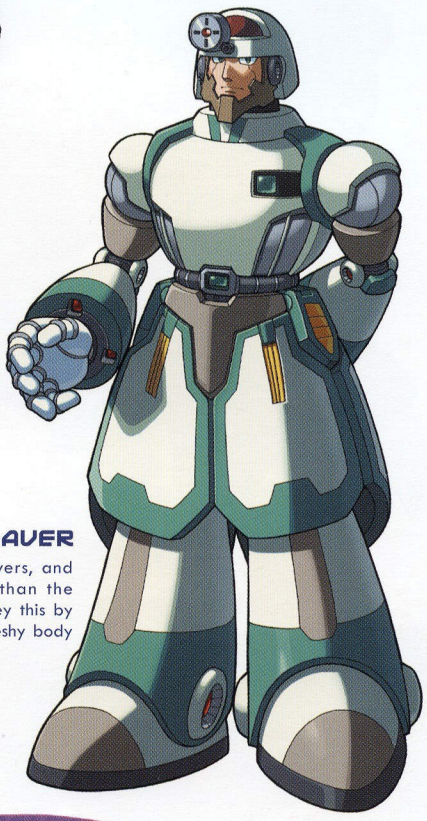
SIGNAS

"I just wanted to make Signas look as proud and important as possible, so I gave him a lot of parts. I only realized how much trouble I had gotten myself into later, when I found out that he actually needed to sit down in one of the scenes. (laughs)" (Suetsugu)

ALIA

DOUGLAS

"In order to make him seem like someone who works in the field, I added little bumps to his footwear, like the kind you would see on treads or tires. Also, we couldn't let an engineer be more handsome than the 'real' heroes, so I gave him a rounded nose. (laughs)" (Suetsugu)



LIFESAVER

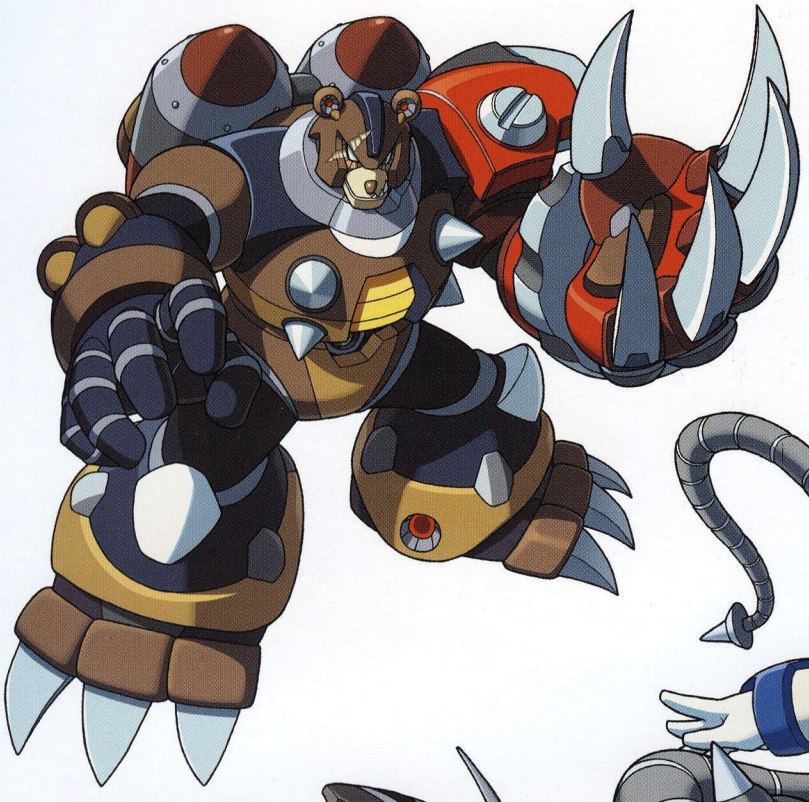
"There are many Lifesavers, and they feel less 'human' than the others, so I tried to convey this by reducing the amount of fleshy body parts on them." (Suetsugu)

DYNAMO

"Since Dynamo uses both a sword and a gun, I modeled him after mounted cavalry and other Western movie sources. His buster is shaped like the cylinder of a revolver, his color is navy blue, he has yellow lines going up either side of his legs, and he has a buckle on his belt. Also, since he is able to use both kinds of weapons, I gave him some features from both X and Zero as well." (Suetsugu)

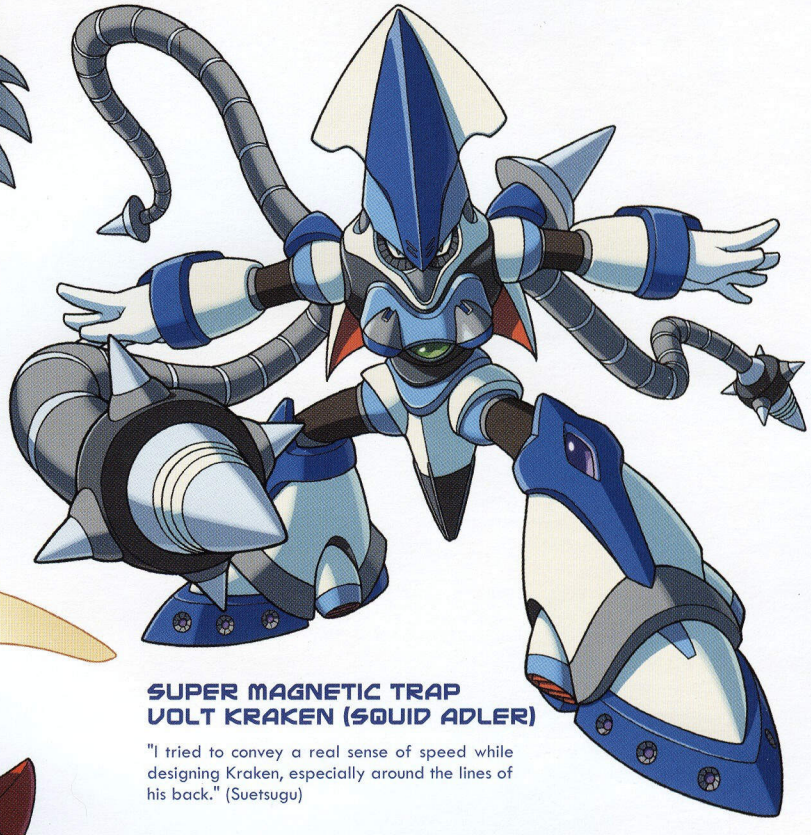
SIGMA

[Editor's note: When Mega Man X5 was released in North America, its Maverick bosses were given alternate names based on Guns N' Roses band members. In this book, the bosses are listed by their original, canonically accurate names first, and their alternate American names in parentheses.]



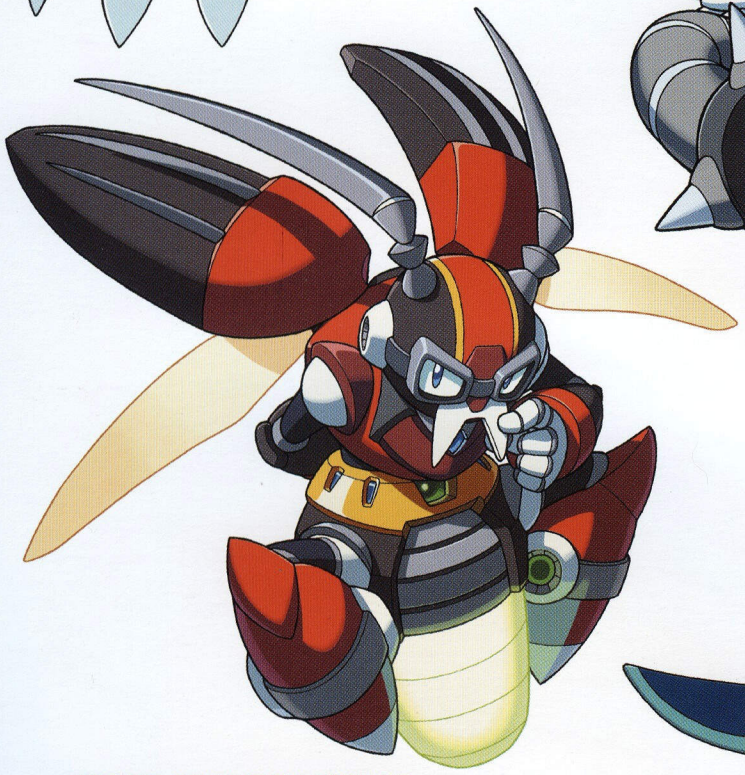
WILD IRON CLAW
CRESCENT GRIZZLY (GRIZZLY SLASH)

"I drew Grizzly to look like a construction foreman; the kind of guy you'd want to call 'Boss'! He has heavy machinery on one hand, and has a neck like a log from working out." (Suetsugu)



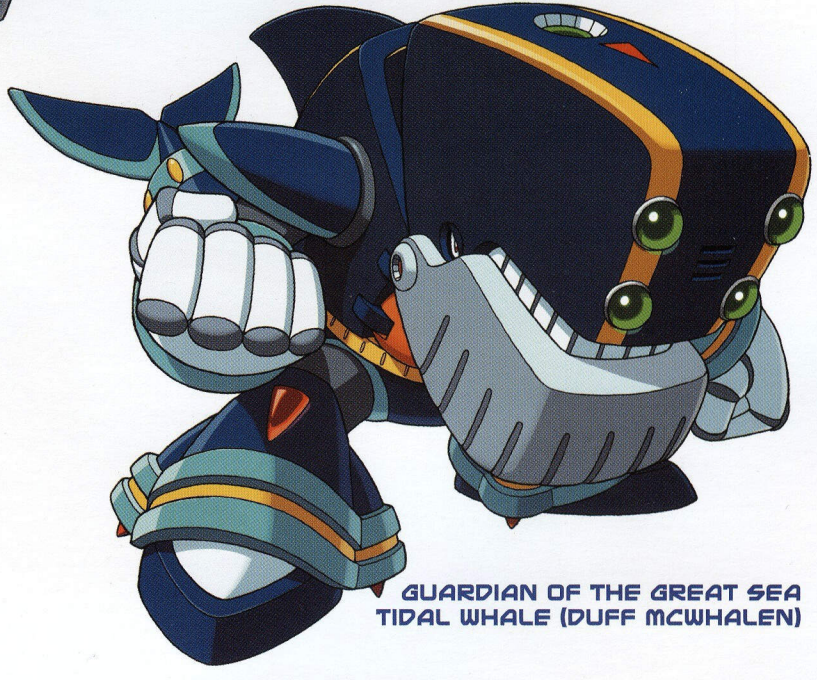
SUPER MAGNETIC TRAP
VOLT KRAKEN (SQUID ADLER)

"I tried to convey a real sense of speed while designing Kraken, especially around the lines of his back." (Suetsugu)

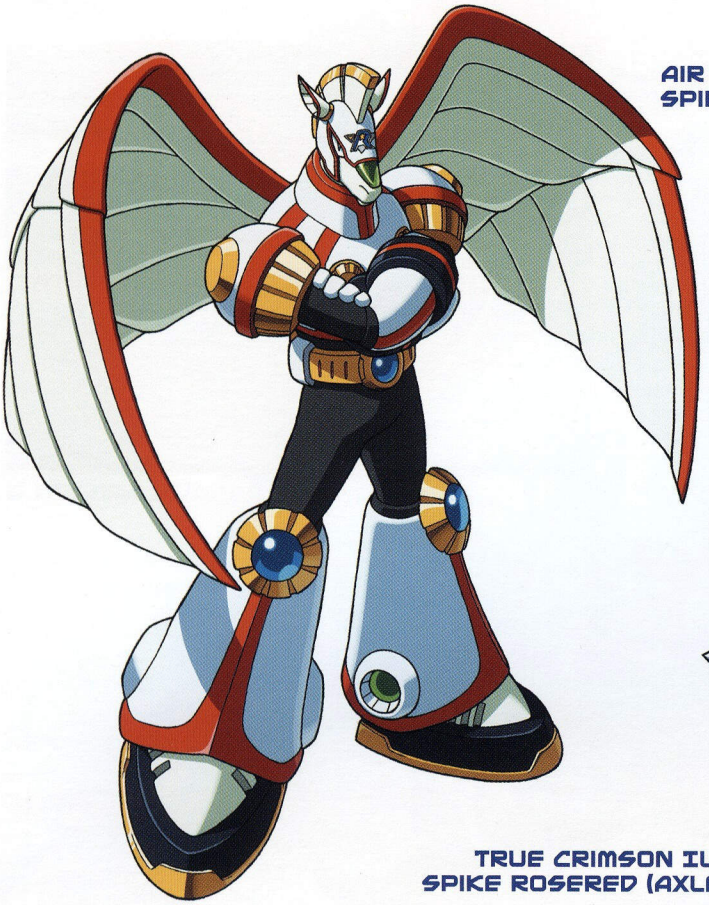


SPARK OF INTELLIGENCE
SHINING FIREFLY (IZZY GLOW)

"I was told that Firefly would be a sort of professor-like character, so that could only mean two things: glasses and distinguished facial hair! The red stripe I put along the top of his head is supposed to be a sort of bald look." (Suetsugu)



GUARDIAN OF THE GREAT SEA
TIDAL WHALE (DUFF MCWHALEN)



AIR FORCE PRINCE
SPIRAL PEGASUS (THE SKIVER)

TRUE CRIMSON ILLUSIONIST
SPIKE ROSERED (AXLE THE RED)

"I designed Rosered so that when he stands straight with his hands over his head, he looks like three potted flower blossoms." (Suetsugu)

FORGOTTEN WARRIOR OF SHADOW
DARK NECROBAT (DARK DIZZY)

"I shamelessly went for the Count Dracula look here. His right eye is a monocle, and he has a haughty air about him." (Suetsugu)

JURASSIC INFERNO
BURN DINOREX (MATTREX)

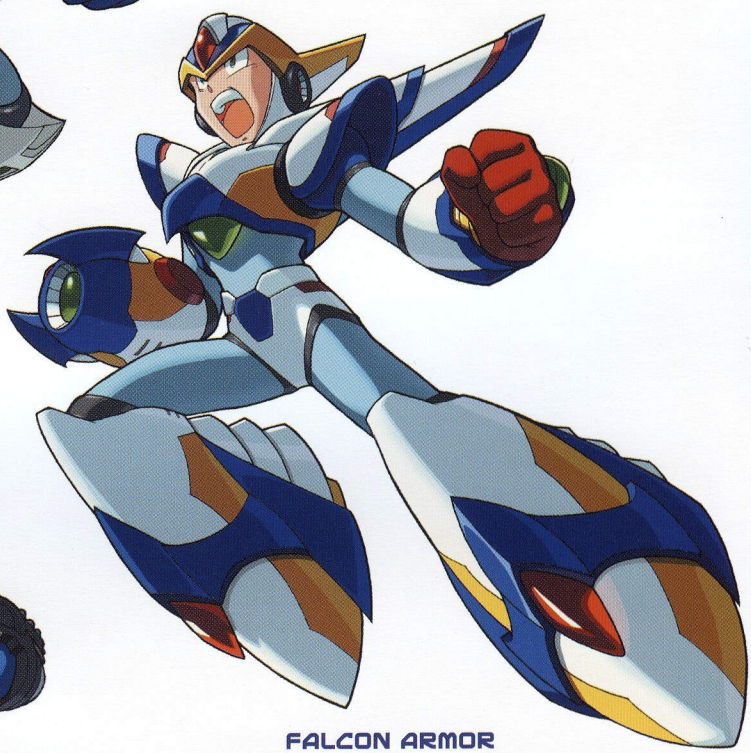
"Whale, Pegasus, and Dinorex were designed by Higurashi. They are simple yet refined, without a lot of unnecessary parts. Maybe it's just because I've been working on robots for so long, but my designs always seem to end up more cumbersome. (laughs)" (Suetsugu)

SHADOW DEVIL

"When Higurashi first designed this character, it was called the 'Metal Devil', and was silver all over. In the end, though, we made him black to emphasize the lights around his eye." (Suetsugu)

RANGDA BANGDA W

FOURTH ARMOR



FALCON ARMOR

"The Falcon Armor was designed by Higurashi. As the name suggests, the chest piece is shaped like a beak, there are wings coming out of the back, and the arm is curved into talons. He's in a flying pose here, with his chest stuck out." (Suetsugu)

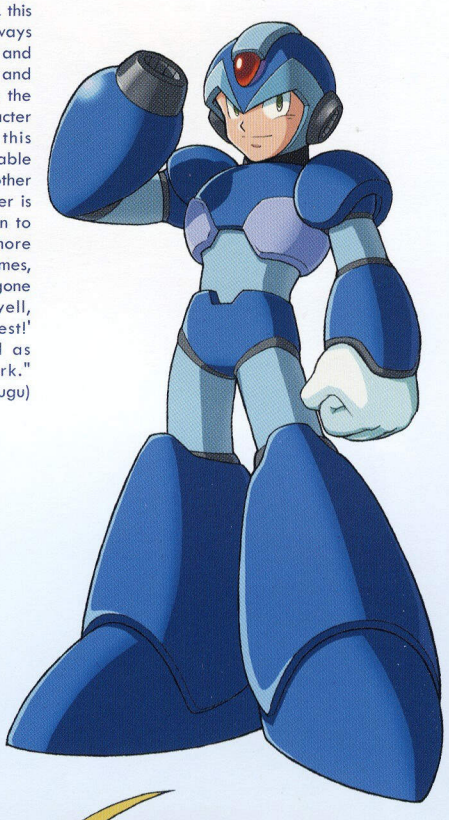
GAEA ARMOR

"With a solid chest piece and a design based around straight lines, I wanted to bring out a tough and powerful feeling in this illustration. It all started to feel a little cumbersome, so I designed the head piece based on Sanagiman from Inazuman. (laughs) Personally, I felt that the Falcon Armor was going to be the main attraction of 'X5', so I mostly designed the Gaea Armor to be like a side attraction." (Suetsugu)

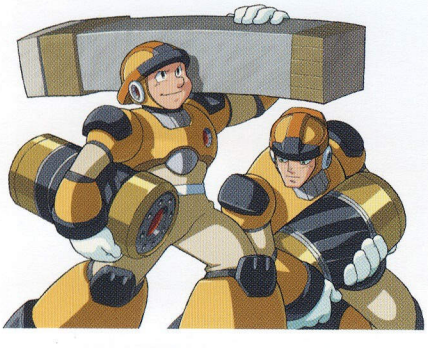
[Editor's note: "Inazuman" is a superhero from Japanese manga and anime. "Sanagiman" is his alternate, mutant form.]

"The one thing that I always thought was really well established since the beginning of the X series was the relationship between X and Zero. Of course, this is just my own personal interpretation, but I always saw X as the kind of guy who takes a lot of hits and falls early on, but learns from every experience and moves forward to better himself every time. In the end, it's guys like him that win. This is the character that the player can relate to. Zero sees this admirable trait in X, and that is why they are able to share a deep and mutual respect for each other despite the fact that one is B class and the other is Special A class. By allowing my imagination to fly with this idea, I am able to invest more emotion into every illustration. Sometimes, once I'd made sure everyone had gone home for the night, I would yell, 'Man, you guys are the best!' and get all misty-eyed as I finished up my work." (Suetsugu)

RIDE ARMOR "RAIDEN"



RIDE CHASER "ADION"



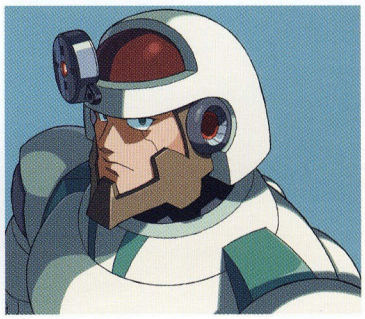
REPLOIDS

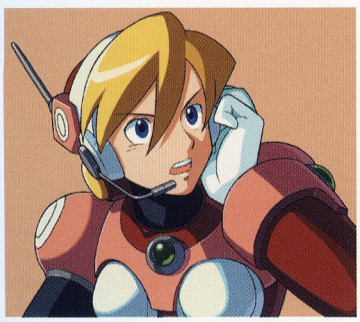
"The Reploids that appear in the ending are X's followers, so I made their body designs very simple. As I was drawing them, I wondered if X looked like this when he was at their level. My simple designs became quite popular among the staff, where the most common comment was, 'I love how they look like cheap knock-offs!' (laughs)" (Suetsugu)

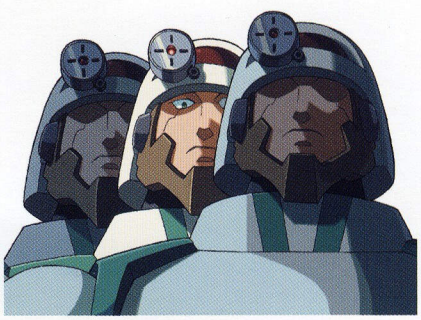
"For the recollection scenes in the opening, I just let every ounce of my Mega Man love go! Even though the game can only provide pixelated representations, I like to believe that all of the characters and awesome scenes came to vibrant life in the minds of our players. The best I could do was try and do justice to the believable world and lovable people that our players were carrying in their hearts. I had some fans come up to me and tell me that they actually recorded the opening and watched it over and over again... I can't express how much that made it all worth my while." (Suetsugu)

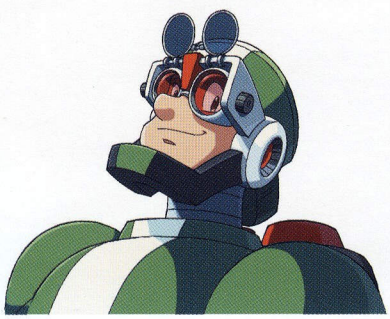
IRIS (RECOLLECTION)

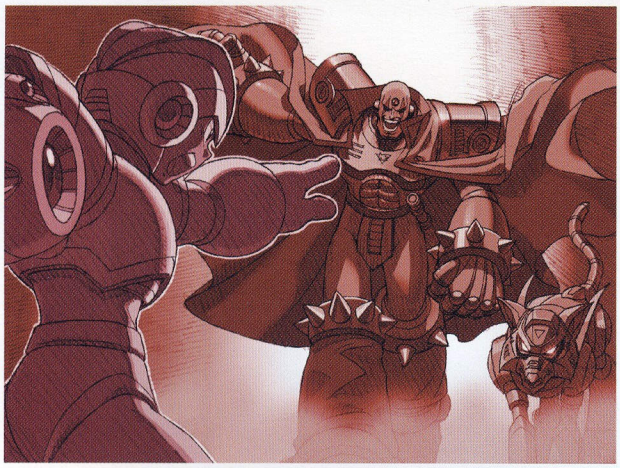
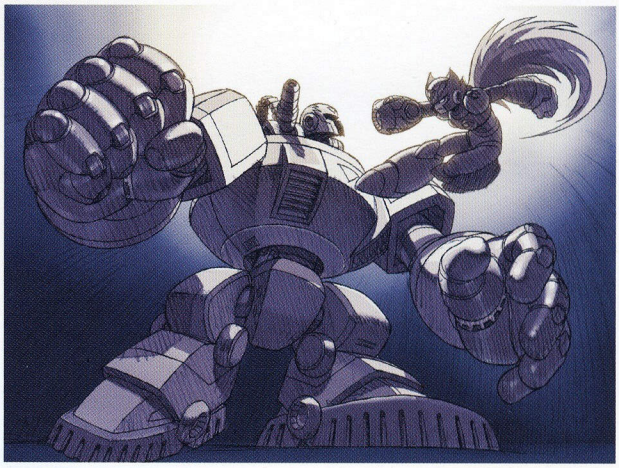
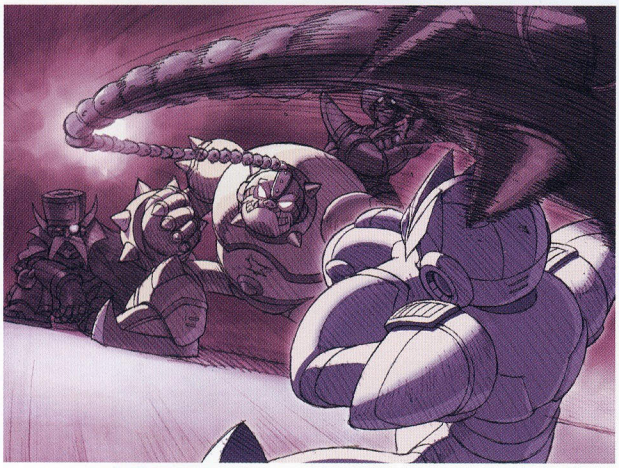
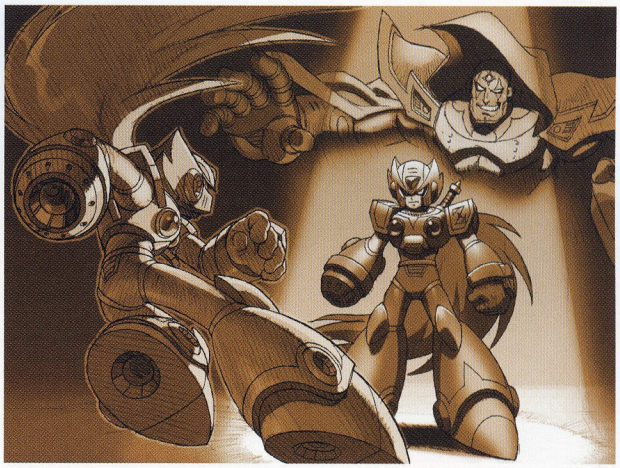
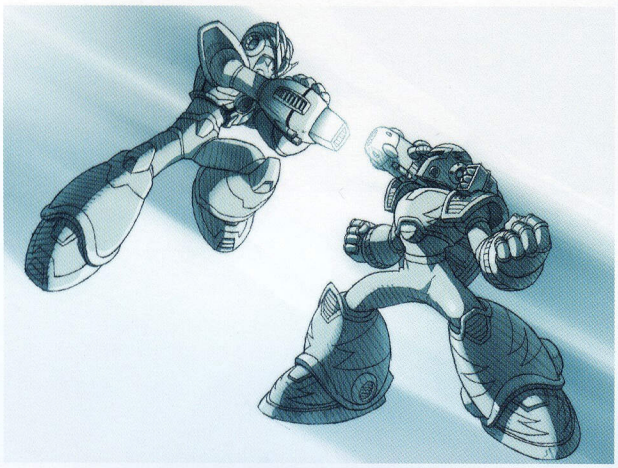
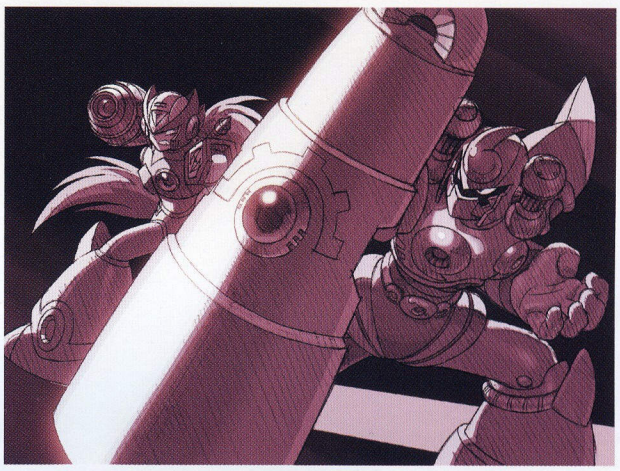
"A pretty common question I hear is, 'Who is the heroine of the X series, Iris or Alia?' Personally, I think Alia takes on more of a 'big sister' role, since she does spend most of the game navigating the player around. On the other hand, Iris could be the heroine of the series, but she dies in 'X4', so..." (Suetsugu)

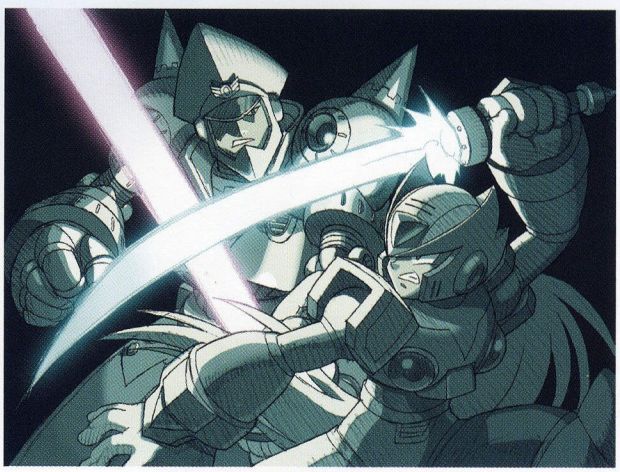










RECOLLECTION SCENES (OPENING)

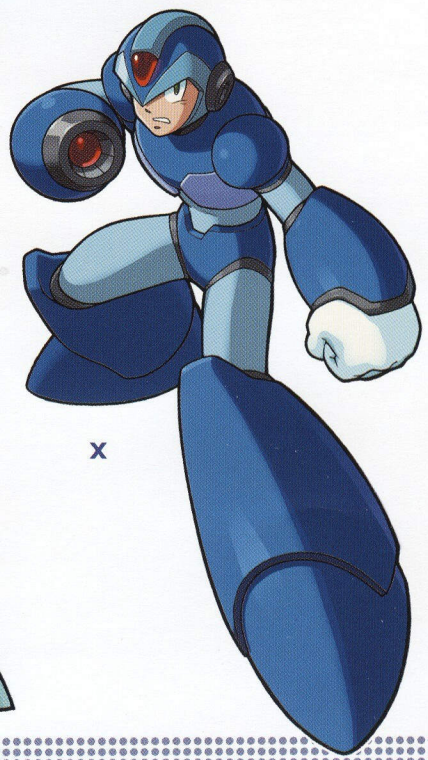
ロックマンエックス
ROCKMAN X6

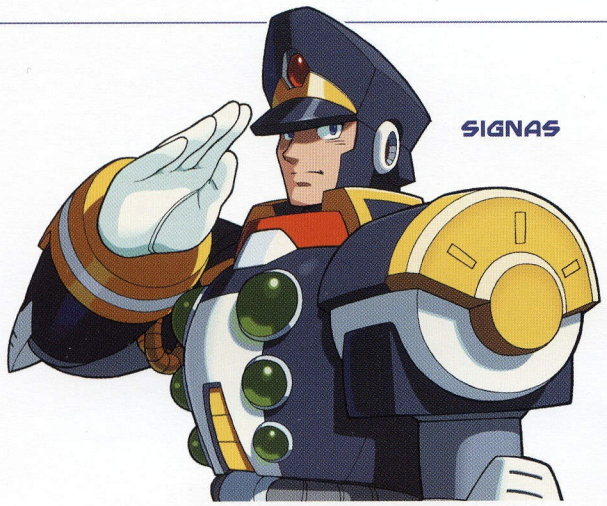
Mega Man X6
PS 11/29/2001

"I didn't want the main illustration to get too messy, so I left some people out, like Gate and Isoc. I wanted to focus more on the main point of this game, which was: 'Hey, I got Zero's saber!' (laughs)" (Suetsugu)

Thanks to Zero's selfless sacrifice, Earth was saved from the imminent crash of the Eurasia colony. Three weeks later, the Reploids were well into the reconstruction of the damaged land when Mavericks -- who had all been assumed to be destroyed -- showed up without warning. Hoping to get to the bottom of this puzzling occurrence, X steps out into the field with Zero's saber in hand.

"I had honestly planned for 'X5' to be the last title in the series, but somehow I found myself with 'X6'. I feel like I owe the fans an apology, but I have to admit that the series was starting to go in a direction that was out of my control. I plan to re-examine the situation and be more careful with how I handle the Mega Man name from now on." (Inafune)

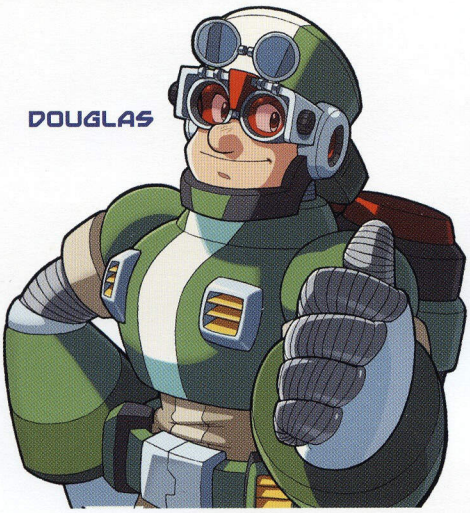




SIGNAS

ALIA

"In 'X6', we get to see a bit of Alia's past. We put her hair down to give the sense that the scene is from the past... but then she shows up in 'X8' with her hair down, so... (laughs)" (Suetsugu)



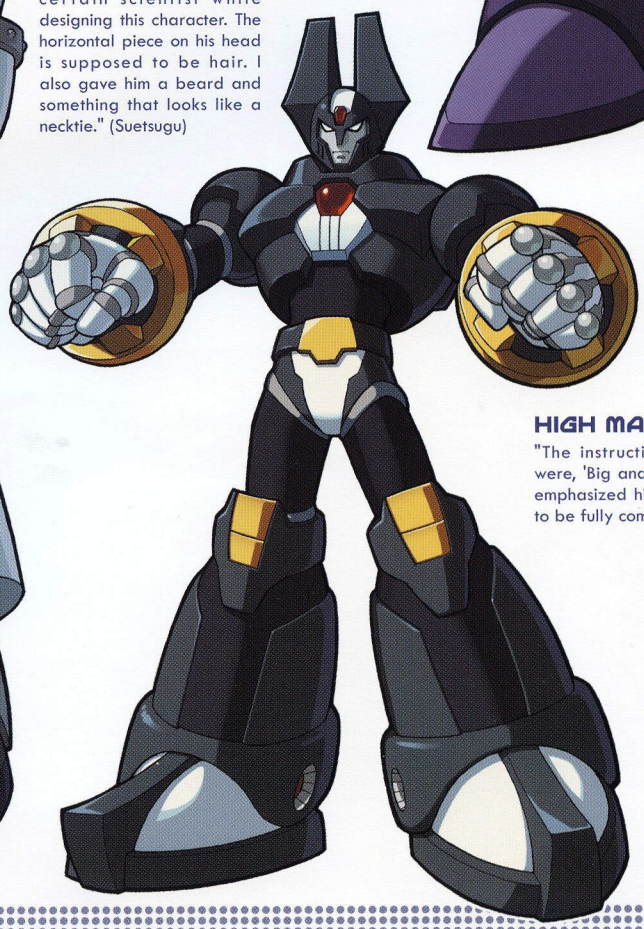
DOUGLAS

GATE

"Gate represents a merging of scientists and combatants. He was one of my personal favorites, so I was very disappointed when I found out that he wouldn't be in any sequels. That might be why I included him in the illustration for the soundtrack CD. (laughs)" (Suetsugu)

ISOC

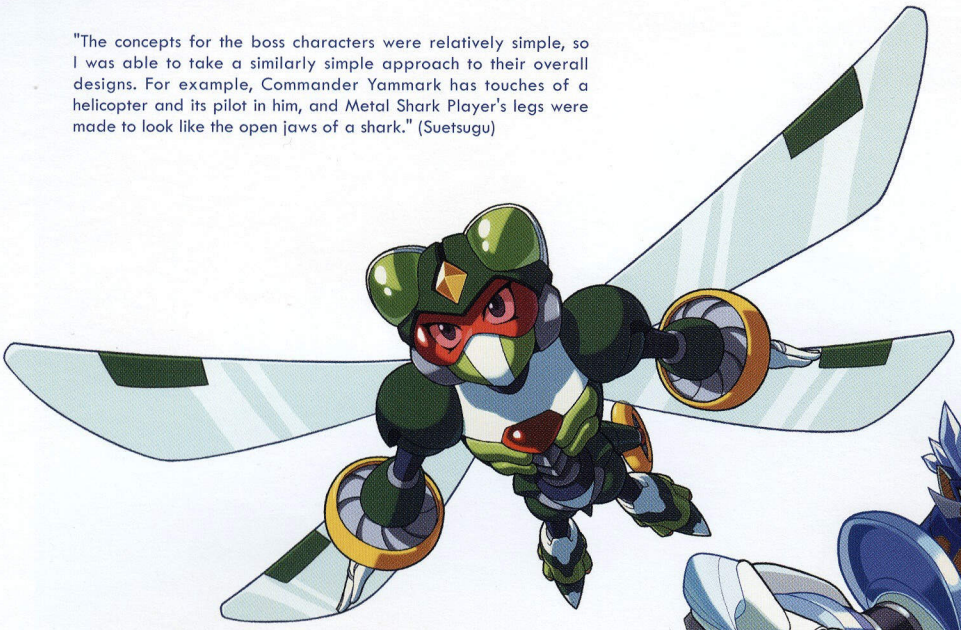
"I was thinking about a certain scientist while designing this character. The horizontal piece on his head is supposed to be hair. I also gave him a beard and something that looks like a necktie." (Suetsugu)



HIGH MAX

"The instructions I received for High Max were, 'Big and strong!' So I made him tall and emphasized his chest piece. He was designed to be fully combat ready." (Suetsugu)

"The concepts for the boss characters were relatively simple, so I was able to take a similarly simple approach to their overall designs. For example, Commander Yammark has touches of a helicopter and its pilot in him, and Metal Shark Player's legs were made to look like the open jaws of a shark." (Suetsugu)



COMMANDER YAMMARK

BLIZZARD WOLFANG

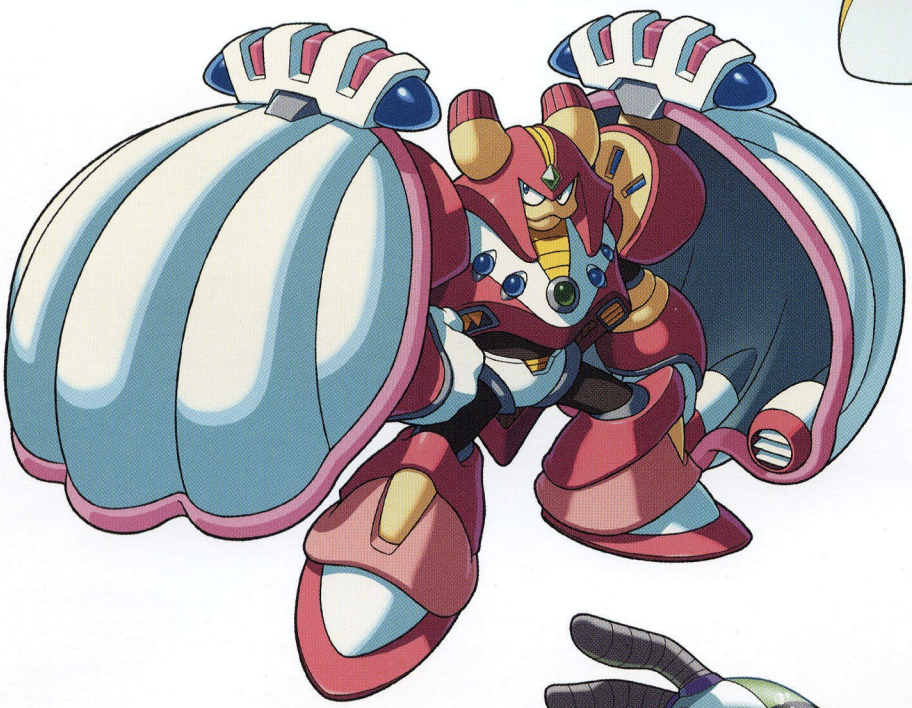
BLAZE HEATNIX

METAL SHARK PLAYER

"We had such a tight schedule for 'X6'. I had just received my instructions for the designs and was like, 'Hmm... looks like we'll have some interesting bosses...' when someone from marketing dropped by and said, 'Oh, hey Suetsugu... do you have anything for us yet?' From that point on, everything I did involved tears. (laughs)" (Suetsugu)

RAINY TURTLOID

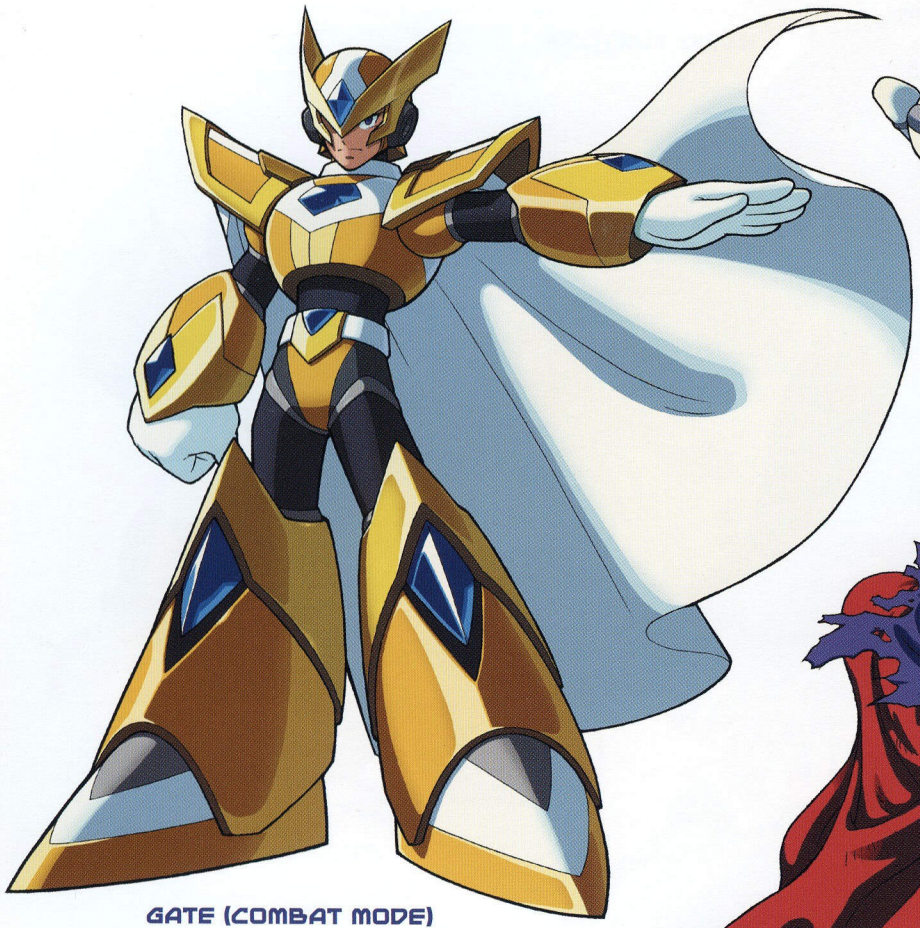
GROUND SCARAVICH



SHIELD SHELDON

INFINITY MIJINION

"I guess it's because we had made it to the sixth title in the series, but we got into some pretty unusual themes for our boss characters, like scarabs and water fleas. From a designer's perspective, it seemed like a fun idea." (Suetsugu)



GATE (COMBAT MODE)

"Gold seems like such an obvious color, but it hadn't been used very often up to this point. I wanted the horn-like pieces on his helmet to flick up when he got angry. I used the diamond from his forehead as an accent by placing it on other parts of his body as well." (Suetsugu)

DYNAMO

SIGMA

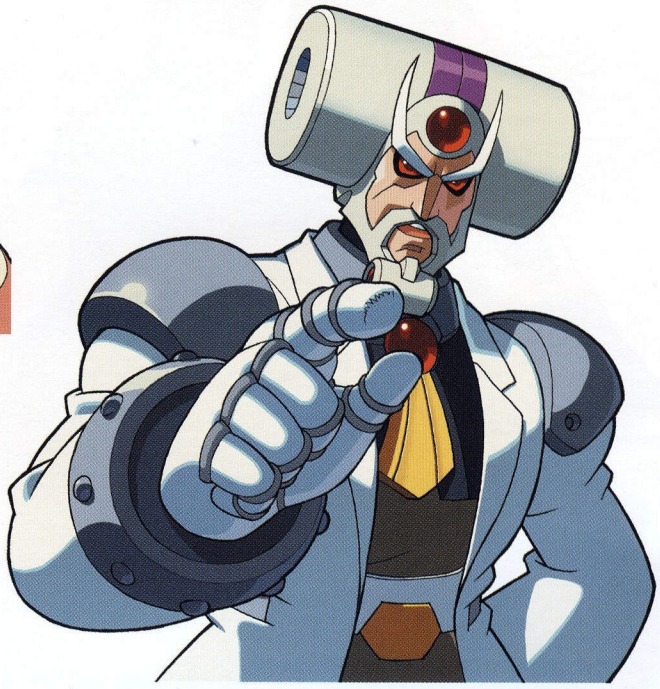
"I was told that Sigma shouldn't be fully restored for this one, so I just went with that. He looks like a mess. (laughs)" (Suetsugu)

BLADE ARMOR

"I designed the buster part to look like a bow, but when it opens up it looks like a hilt for the blade. Also, crystals and other core parts are generally placed to act as centerpieces, but I decided to spread them toward the edges and emphasize how pretty they are." (Suetsugu)

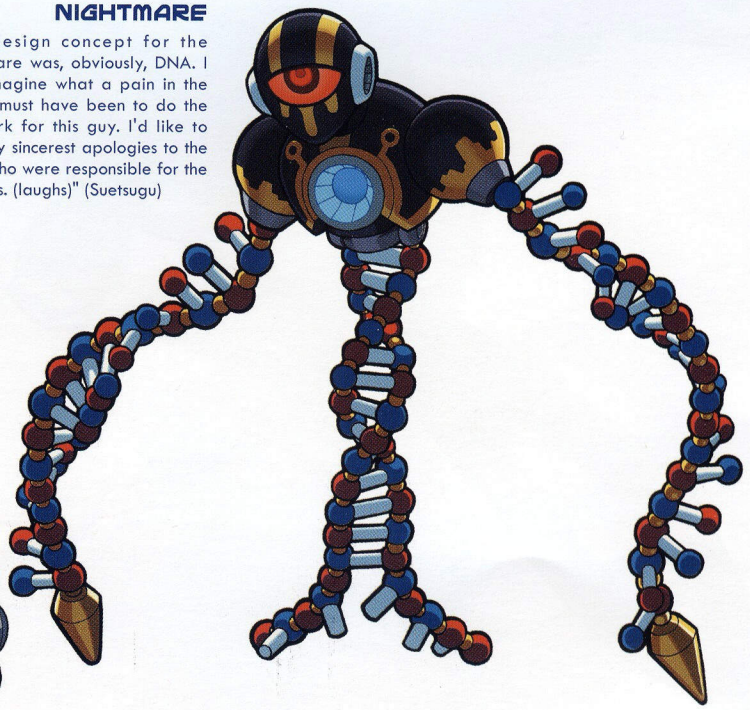
SHADOW ARMOR

"I put a chainmail chestpiece on this armor to make it scream, 'I'm a ninja!!' (laughs) With every inch of this armor, I tried to stress that its main purpose is stealth combat." (Suetsugu)



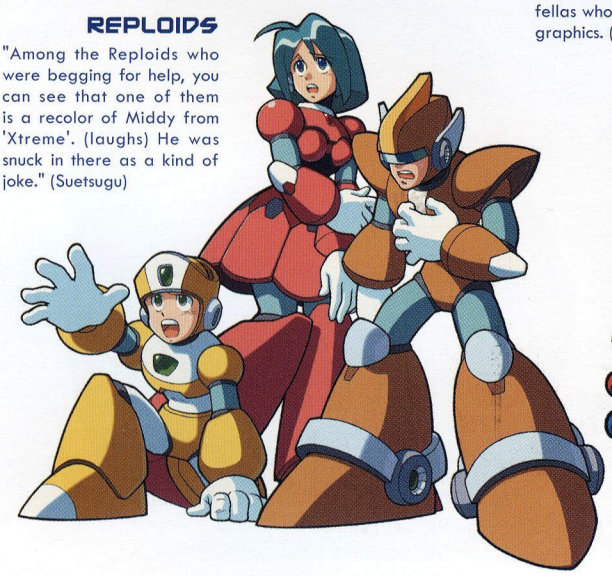
NIGHTMARE

"The design concept for the Nightmare was, obviously, DNA. I can't imagine what a pain in the neck it must have been to do the dot work for this guy. I'd like to offer my sincerest apologies to the fellas who were responsible for the graphics. (laughs)" (Suetsugu)

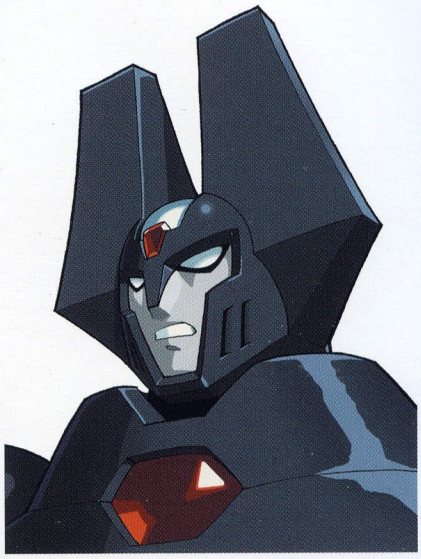


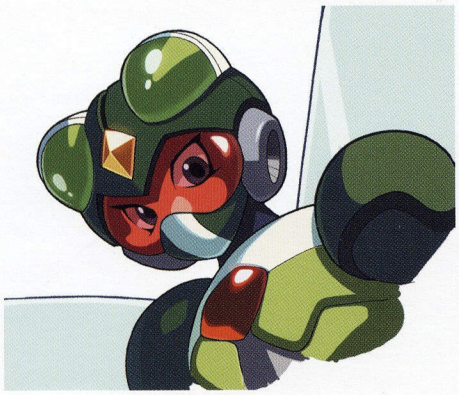
REPLOIDS

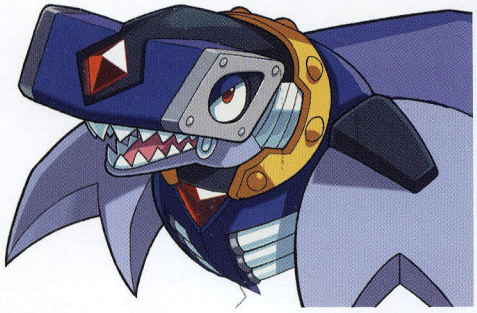
"Among the Reploids who were begging for help, you can see that one of them is a recolor of Middy from 'Xtreme'. (laughs) He was snuck in there as a kind of joke." (Suetsugu)

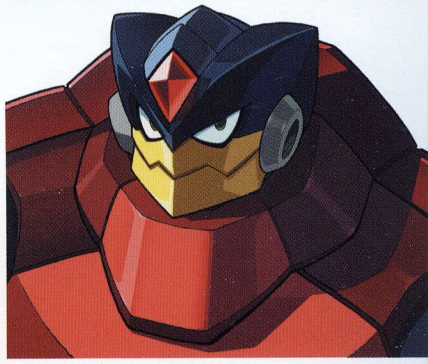


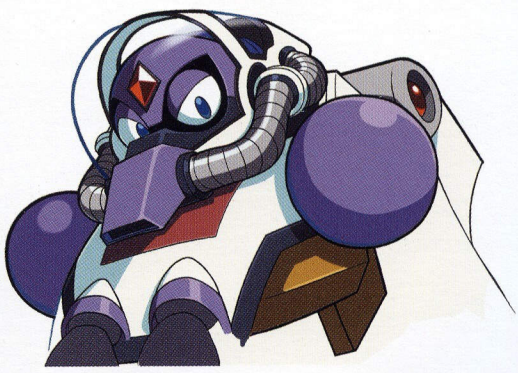
"We're not exactly in a line of work that gets a lot of fan mail, and I'll be the first to admit that we feel a little under-appreciated sometimes. (laughs) I did, however, see some X fan art in a magazine while I was overseas. 'Kids on the opposite side of the Earth are trying to draw like me!' I remember basking in the warm, fuzzy feeling that gave me." (Suetsugu)







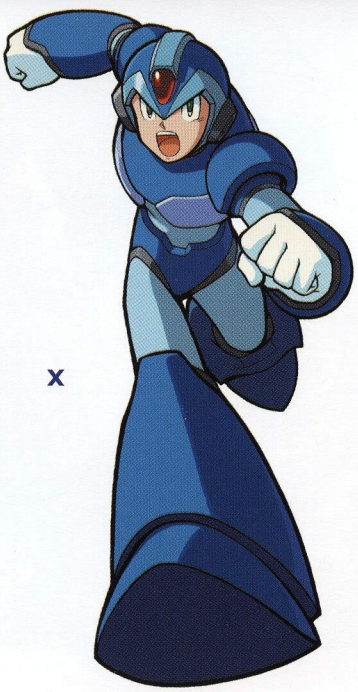




Mega Man X7
PS2 07/17/2003

X made the decision to leave the Maverick Hunters in pursuit of a peaceful solution to the fighting. It wasn't long before the paramilitary organization "Red Alert", who was known for its unlawful tactics, moved in to replace the weakened Maverick Hunters. One day, while rushing to an incident, Zero ran into Axl, who claimed to have deserted Red Alert in hopes of joining the Maverick Hunters.

ロックマンエックス
ROCKMAN X7



X

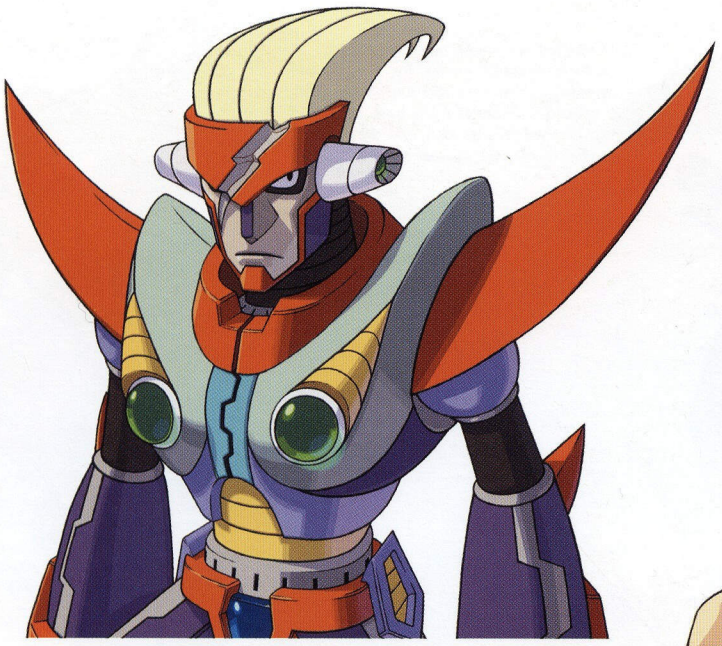
ZERO

"The only design work I did for 'X7' was to give advice on Axl. I said, 'If we're bringing in a new character, just make sure you give him a distinct silhouette.' Over the years, I came to realize that when you draw robot characters, it's mighty easy for them to fall into similar shapes. That's why I was very careful about X and Zero's silhouettes when I was designing them. Axl ended up with protrusions on his head and a gun in his hand to make him unique." (Inafune)

AXL

"Since Axl wasn't supposed to have come from the typical 'good guy' mold, I gave him a nice big scar on his face and went with a lot of black in his coloring to give him an overall dark feel. I wanted his hair and the details of his face to exude youth to emphasize the fact that he was born after X and Zero." (Yoshikawa)

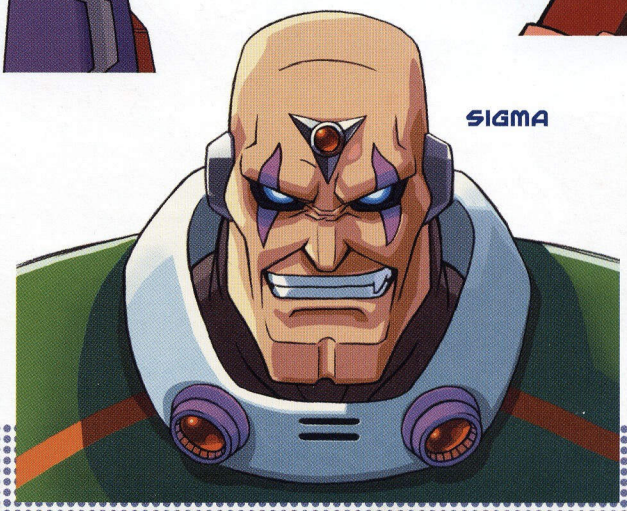
SIGNAS



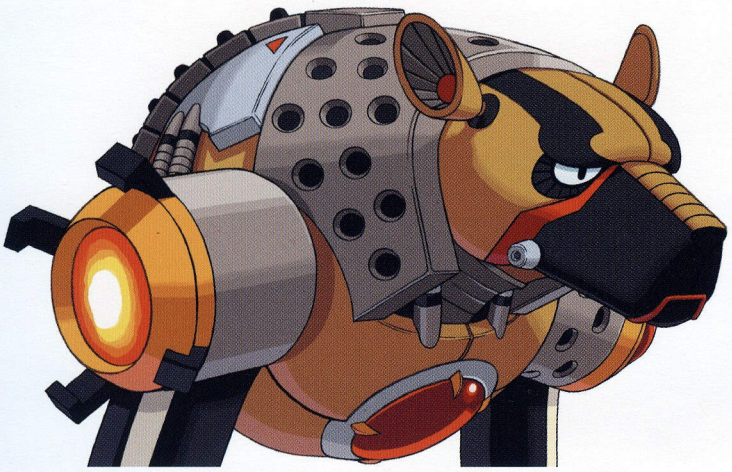
RED

"I had the Grim Reaper in mind when I designed Red. I gave him bags under his eyes and a sharp scythe to give him an evil look. The white lines I put in here and there are supposed to look like bones, and although it may not be the most original idea, I made the center of his torso look like a face, with the pointed shoulder pieces being sharp horns." (Yoshikawa)

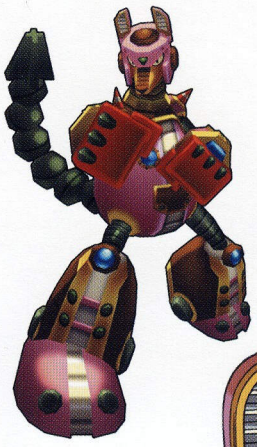
ALIA



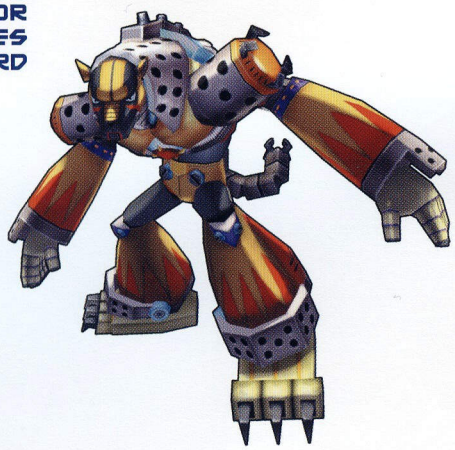
SIGMA

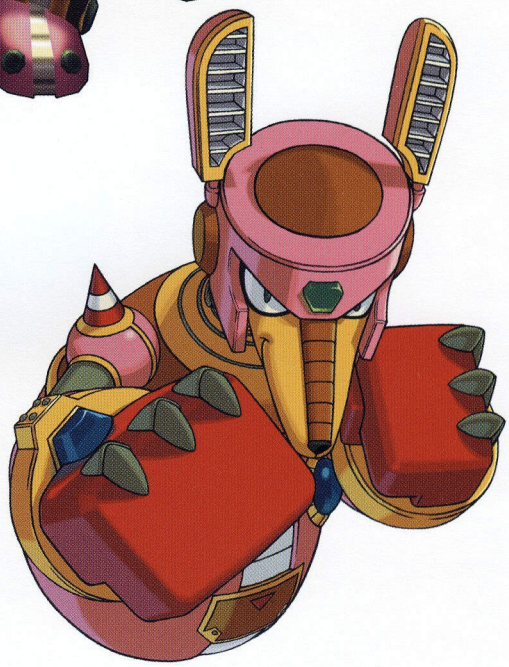


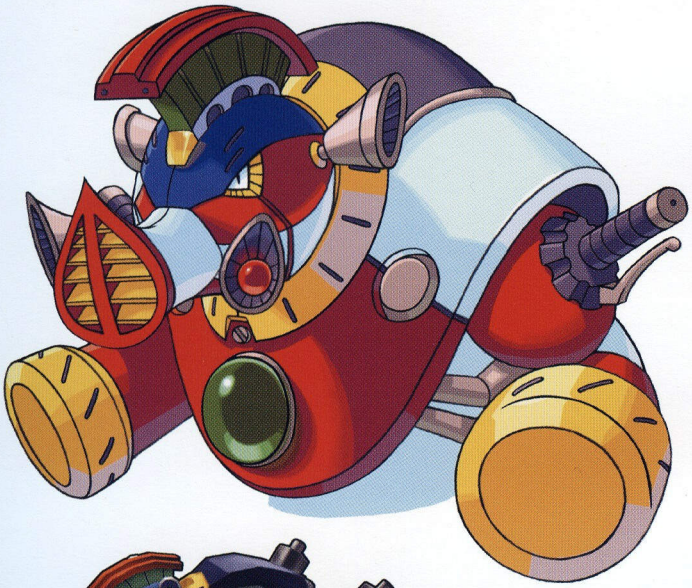
CRAZY WARRIOR
CLOAKED IN FLAMES
FLAME HYENARD



PURE WILD CHILD
VANISHING GUNGAROO

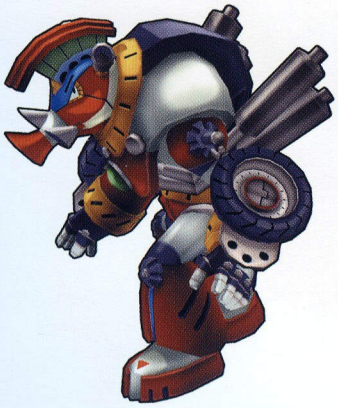




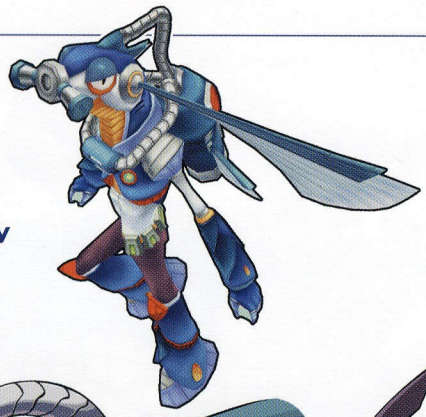


"I thought we would need to focus on making 'polygon-friendly bosses' for 'X7', but it wasn't working out as well as I expected. Personally, I always thought it'd be best to stick to the traditional design concept of the X series, especially the 'X1' flavor." (Yoshikawa)

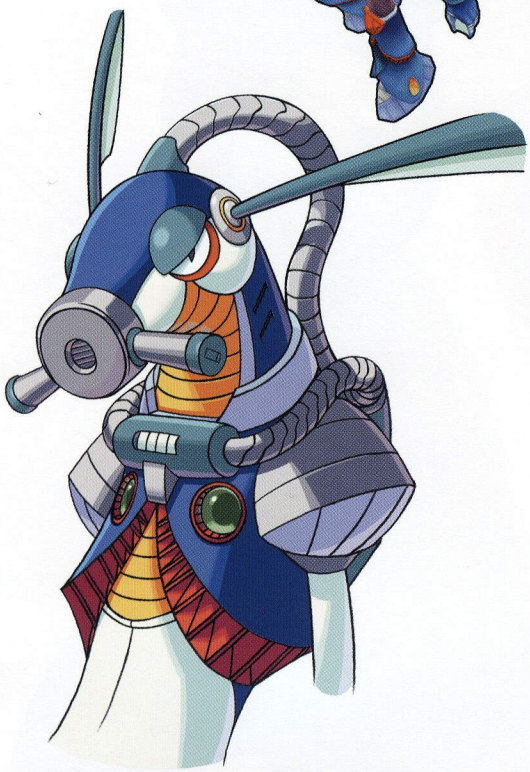
DANCING ASSASSIN
TORNADO TONION



CHARGING MAN
RIDE BOARSKI



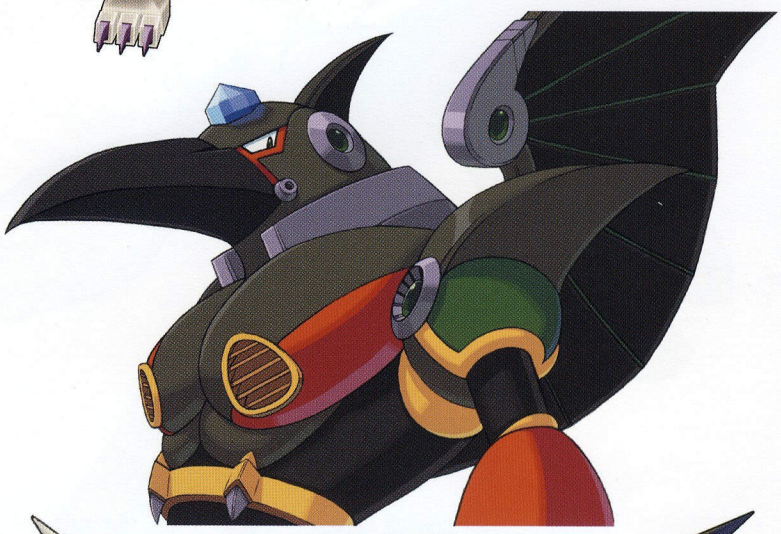
PURSUER FROM THE BLUE SEA SPLASH WARFLY



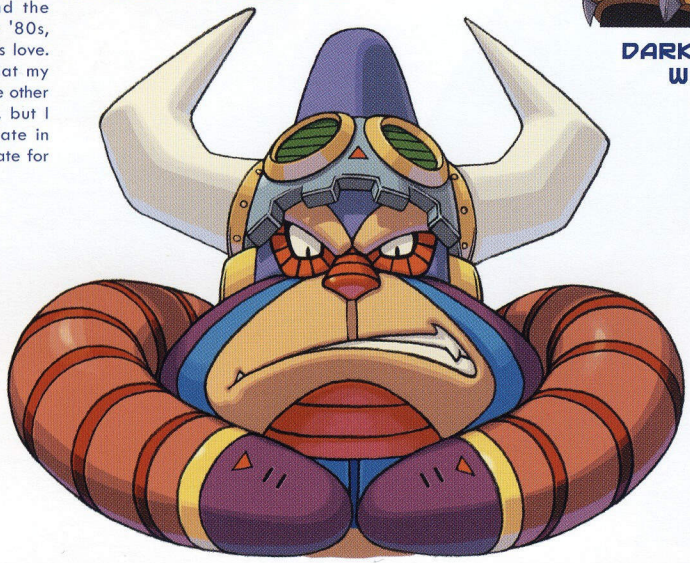
KEEPER OF THE ELECTRONIC LABYRINTH SNIPE ANTEATOR

"I was in charge of Stonekong's design. I was going for the sort of sophisticated design reminiscent of 'X1' and the robot animes from the '80s, the kind of thing the kids love. I was kind of hoping that my design would influence the other designers to an extent, but I came into 'X7' a little late in the game, so it was too late for that." (Yoshikawa)

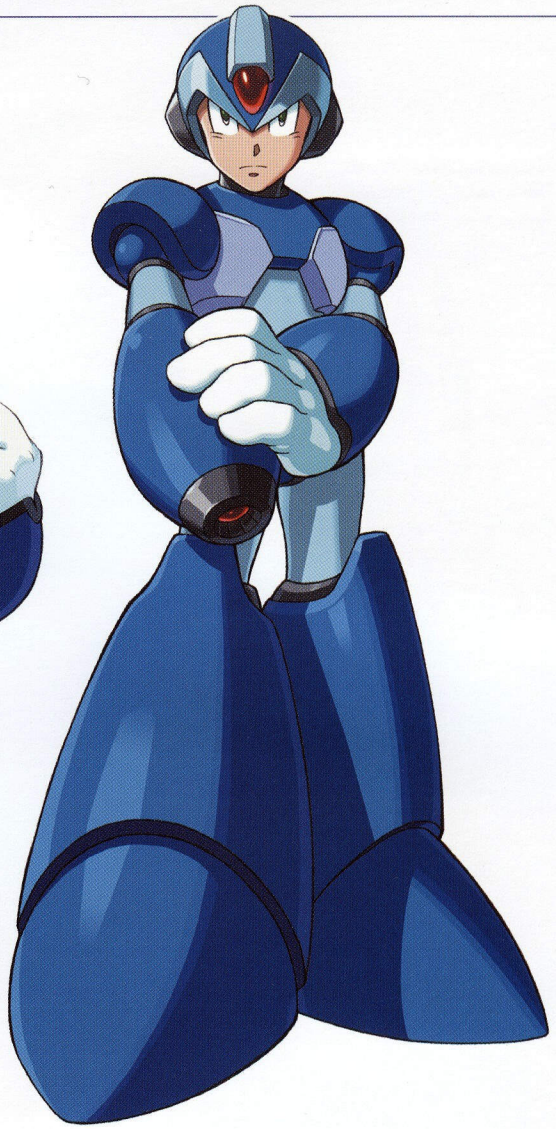
STRONGARM OF THE DEEPEST GREEN SOLDIER STONEKONG



DARK WINGED RIVAL WIND CROWRANG



"By the time I joined in, 'X7' was already well underway. I was mainly responsible for designing the central characters and supervising the modeling. Since the project was already on its feet, I chose to lead the design aspect in a direction that basically took after Suetsugu's art from 'X6'." (Yoshikawa)



GLIDE ARMOR

"I drew the package illustration for 'X7', but the character portraits were divided up between a small group of people, including Suetsugu. Based on the concept art from the design team, I made sure to maintain overall continuity, so I don't think most people would be able to pick out any differences in the pieces done by different people." (Yoshikawa)

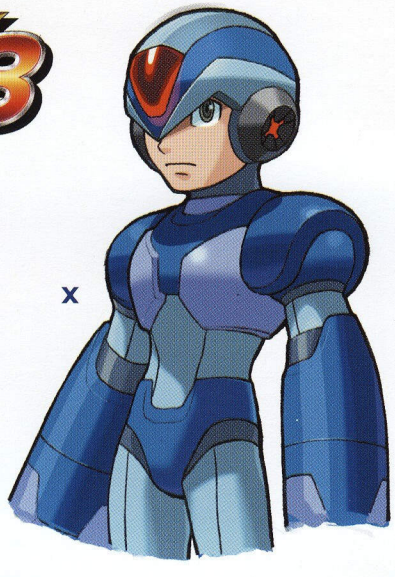
"I'm such a big fan of the entire X series, I had a lot of thoughts about 'X7' as I was heading into it. Since we were going into 3D, I wanted to re-examine the overall concept. I was hoping the entire team would be willing to rethink the game like they did when they first did 'X1', but it had already progressed into 3D with such ideas left behind." (Yoshikawa)

"My personal opinion was that 3D is simply a graphic style, and that just because a game is going 3D like 'X7' was, it doesn't mean we 'have to' make it a 3D game. I think the team figured that out while doing 'X7', because by the time we did 'X8', the graphics were still 3D but the game itself had returned to the traditional gameplay of the 2D Mega Man era." (Inafune)

ロックマンエックス
ROCKMAN X8

Mega Man X8
PS2/PC 03/10/2005

The Maverick War's destruction of the Earth showed no signs of ceasing, so the human race began looking to space for their survival. Immigration to the moon soon became a reality with the completion of the orbital elevator "Jakob". The "new generation Reploids", who were able to transform into any other Reploid by altering their DNA, were sent up to the moon to set up a central base. Unfortunately, these Reploids had copied Sigma's DNA, and a rebellion broke out. In order to investigate the situation, X and his team headed up into space.



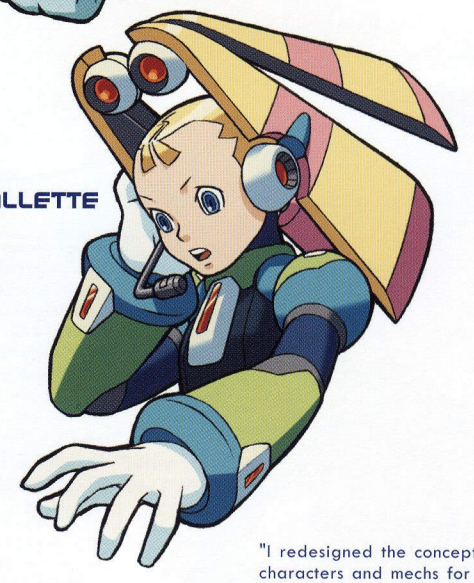
AXL

SIGNAS

"I was mainly assisting with 'X7', but I got a more main role in 'X8'. As far as the coloring went, I didn't want to put too much of my individuality in there, but I did want to express some new concepts through the art, and that's why the arms and legs turned out thinner than the traditional designs." (Yoshikawa)

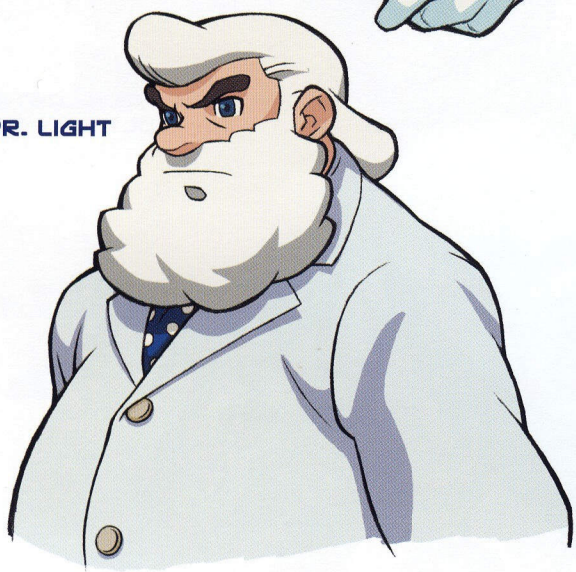
ALIA

PALLETTE

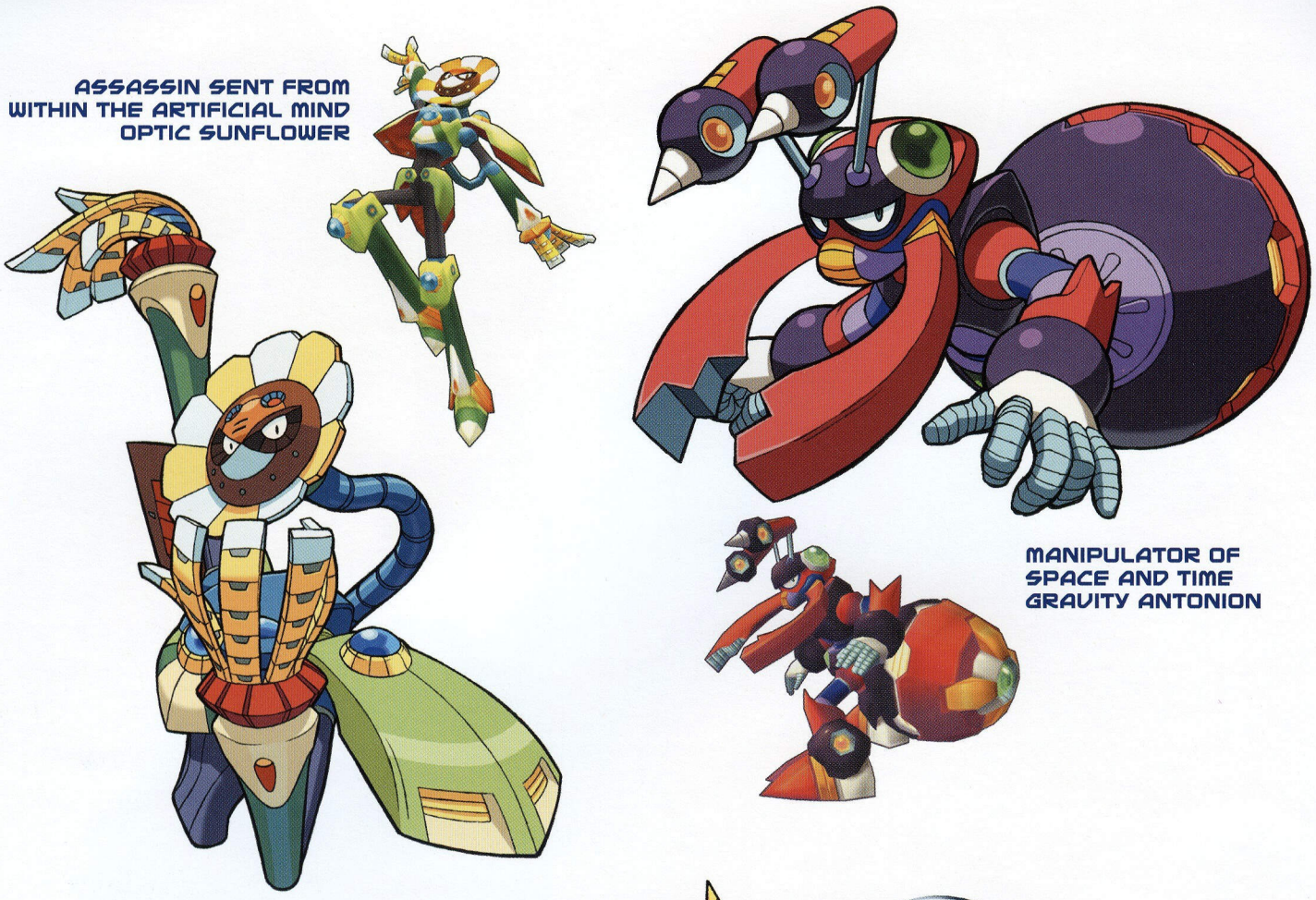


"I redesigned the concept of the characters and mechs for 'X8' by considering what they would be like as toys. For instance, I wanted to think about how the kinds of toys that come in blister packs would feel in the hand, and what kind of mobility they would have. I even took the construction of the joints into consideration, thinking about the revolver joints of Revoltech figures and standard double joints. It was my hope that such trains of thought would lead to designs that would make an easy transition into polygons." (Yoshikawa)

DR. LIGHT



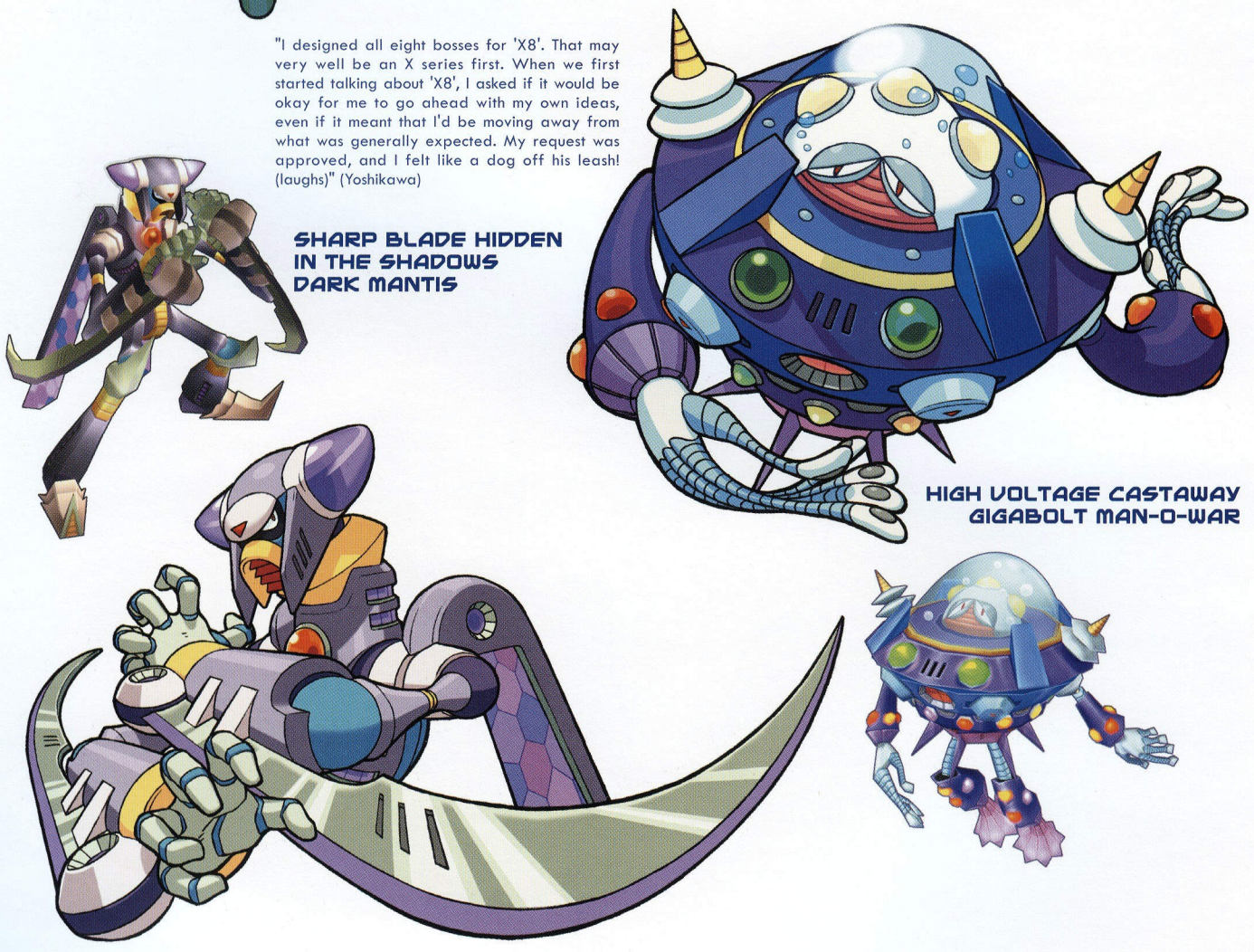
LAYER



ASSASSIN SENT FROM WITHIN THE ARTIFICIAL MIND OPTIC SUNFLOWER

MANIPULATOR OF SPACE AND TIME GRAVITY ANTONION

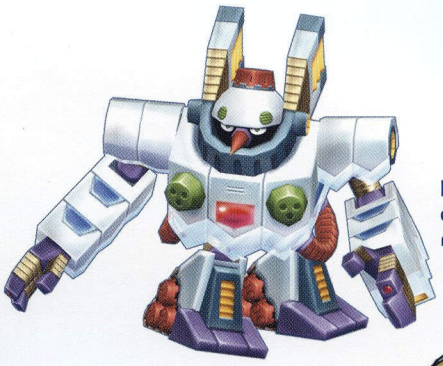
"I designed all eight bosses for 'X8'. That may very well be an X series first. When we first started talking about 'X8', I asked if it would be okay for me to go ahead with my own ideas, even if it meant that I'd be moving away from what was generally expected. My request was approved, and I felt like a dog off his leash! (laughs)" (Yoshikawa)



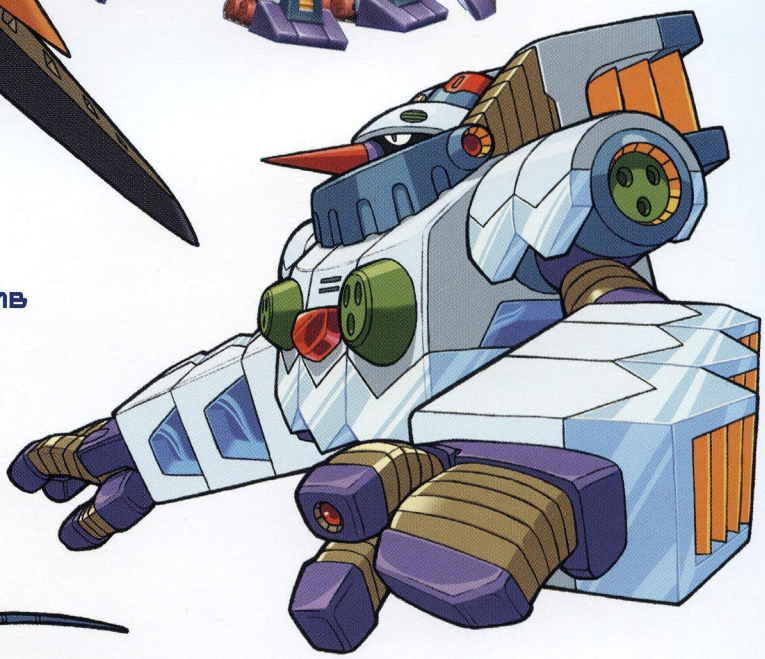
SHARP BLADE HIDDEN IN THE SHADOWS DARK MANTIS

HIGH VOLTAGE CASTAWAY GIGABOLT MAN-O-WAR

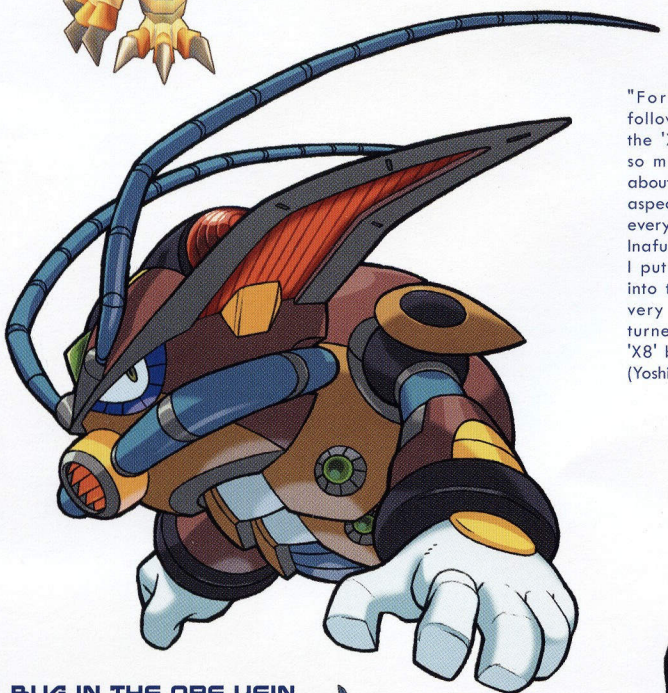
FLAMING COCKSCOMB
BURN ROOSTER



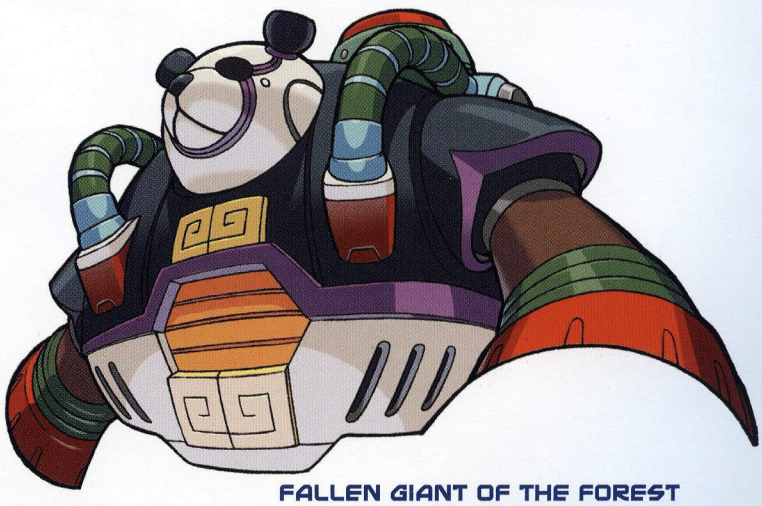
PERMAFROST
CARETAKER
AVALANCHE YETI



"For the boss designs, I followed in the footsteps of the 'X1' imagery that I love so much. Without forgetting about the polygon and figurine aspects, I made sure to apply everything I had learned from Inafune and Kaji. In the end, I put every ounce of myself into these designs, and I am very pleased with how they turned out. I like all of the 'X8' boss characters equally!" (Yoshikawa)



BUG IN THE ORE VEIN
EARTHROCK TRILOBYTE



FALLEN GIANT OF THE FOREST
BAMBOO PANDAMONIUM

LUMINE

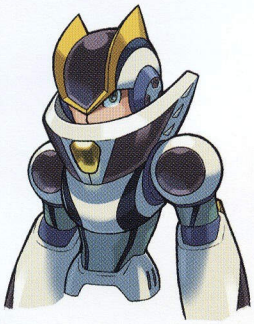
"Since Lumine was one of the 'new generation Reploids', I wanted him to have a look that was distinct from the traditional humanoid characters. I removed the helmet to provide a more human-like appearance, and his final form was based on an angel." (Yoshikawa)

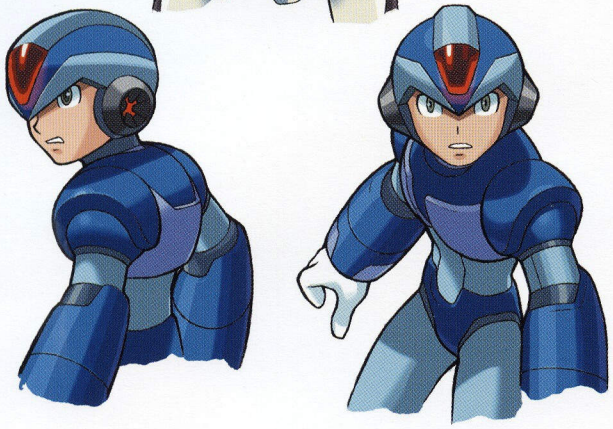
SIGMA

"I followed up on the plain yet powerful image of Sigma from 'X1'. The one thing that I did put a lot of thought into was his chin. Up until this point, Sigma's chin was shaped differently depending on who drew him. I basically took this opportunity to decide once and for all what his chin should officially look like! (laughs) His final form is based on a demon, in contrast to Lumine's angel look." (Yoshikawa)

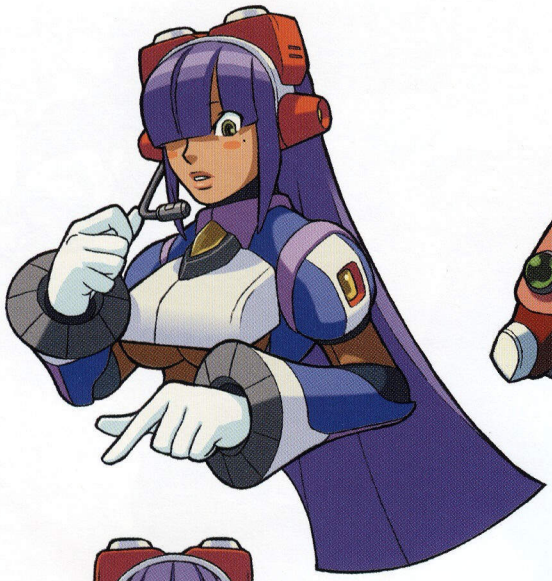
VILE V

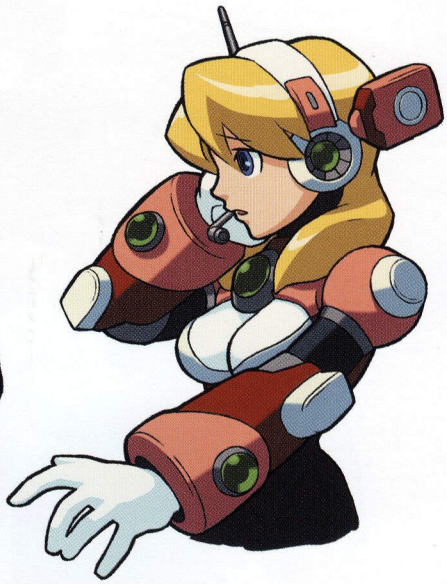
"I let the military geek in me out for this design. The unique emblem he bears is supposed to identify him as someone who does not affiliate himself with any organizations. Vile V is a one-man army, and is proud of it! (laughs)" (Yoshikawa)



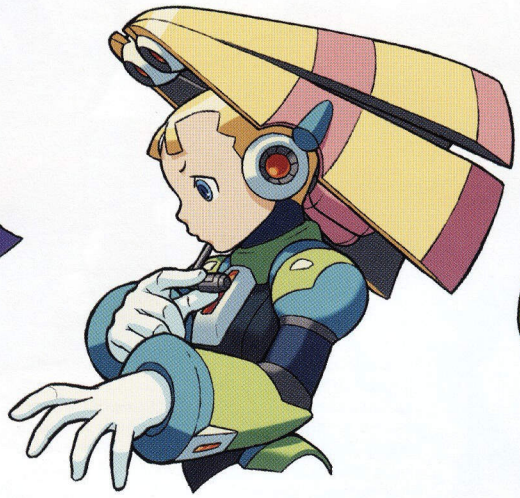


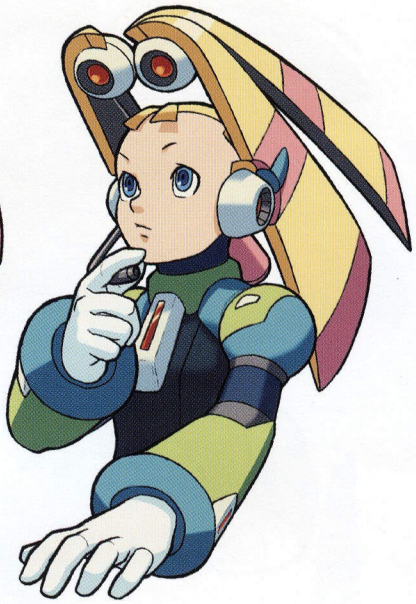
"X is straight-edged, powerful, and will meet his enemies head on. Refined, beautiful strokes of the blade are more Zero's speed, while Axl prefers to shoot in every direction first and ask questions later. These are the unique traits of the main heroes that I tried to portray in my illustrations." (Yoshikawa)



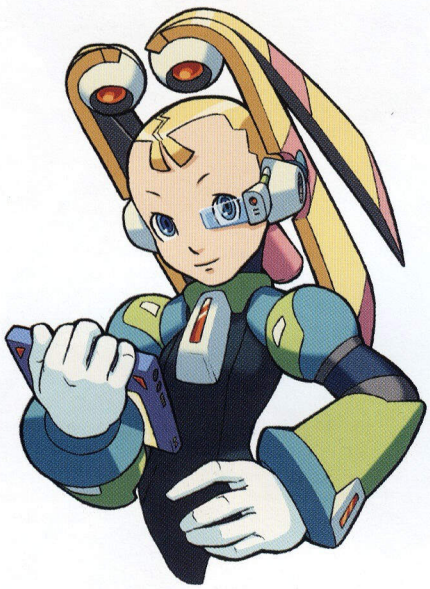


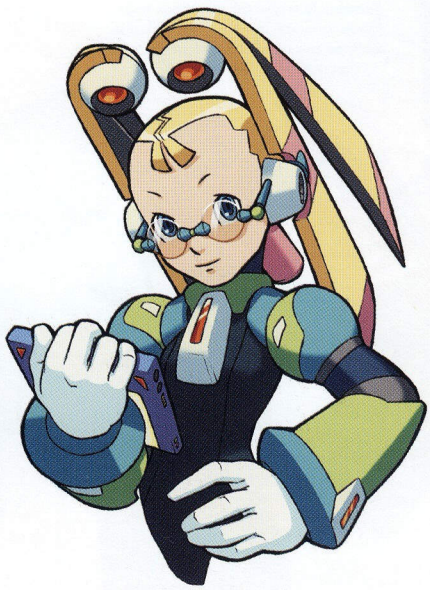
"The X series is considered to be a 'guy's story', but everyone loves female characters. I wanted to give them the traits they would need to be loved by everyone when they became commercial goods." (Yoshikawa)

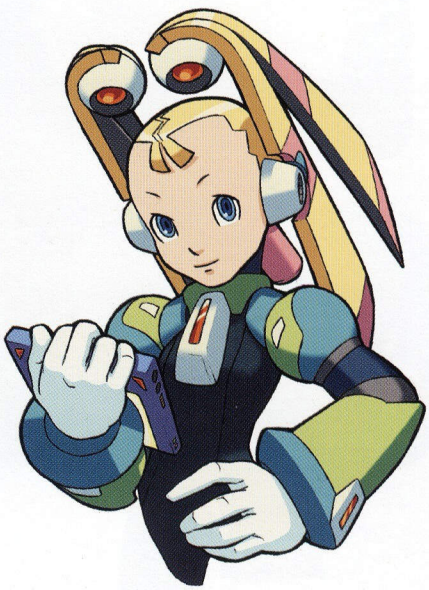


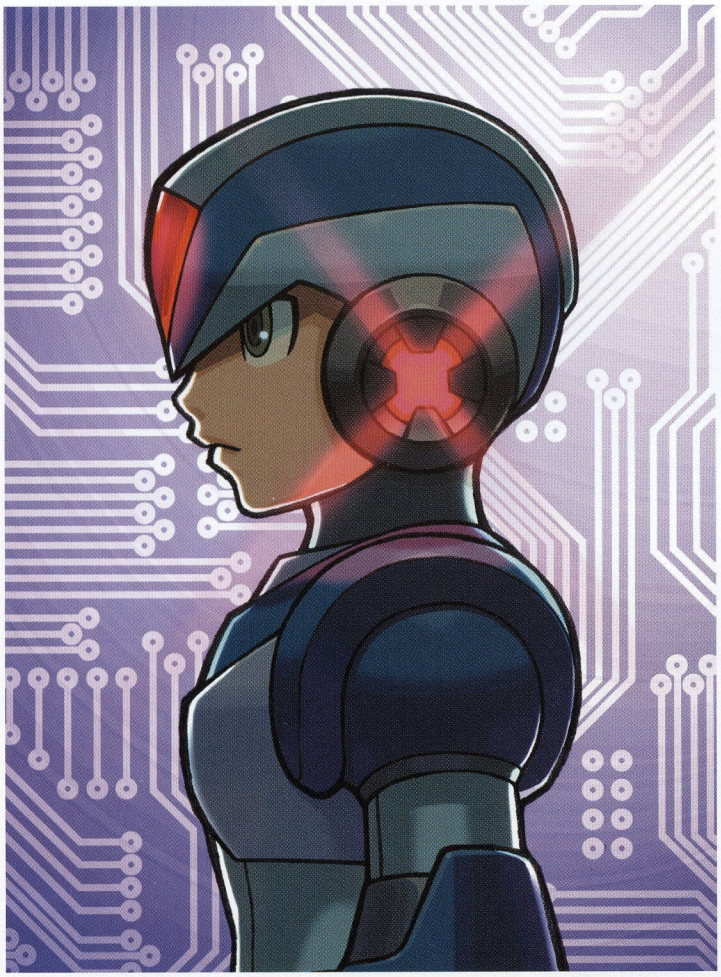


"Pallette is one of those absentminded types, so I focused on pastel colors for her. Layer has more of a divine air about her, so I went with the rich and royal purple. As far as Alia is concerned, she brought sex appeal to a man's world, but by changing her hairstyle in 'X8', I was trying to add some cuteness to her character." (Yoshikawa)



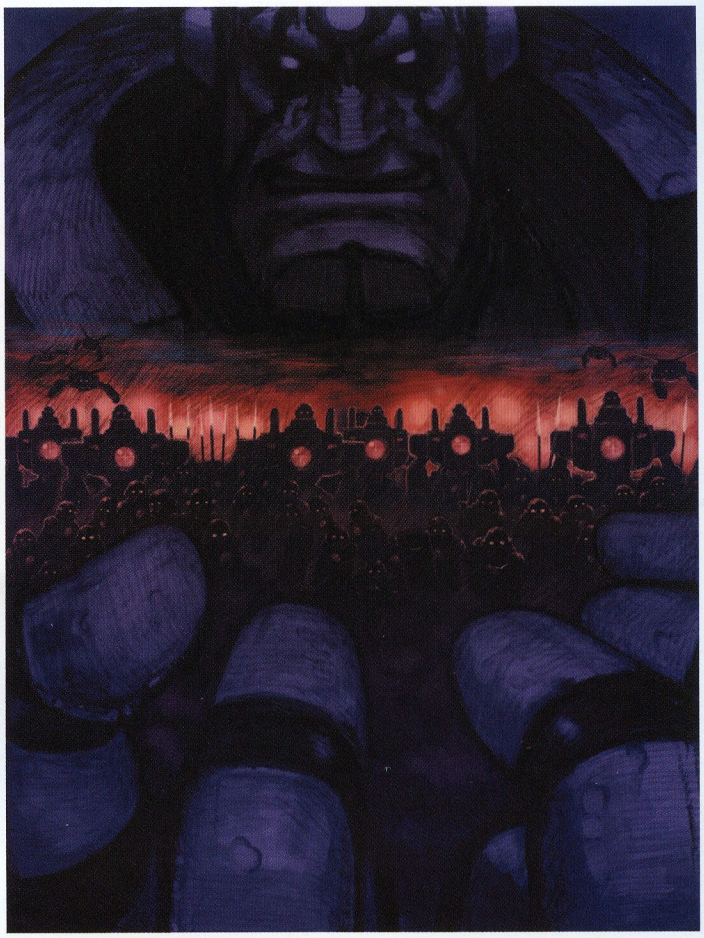






TITLE SCREEN ILLUSTRATION

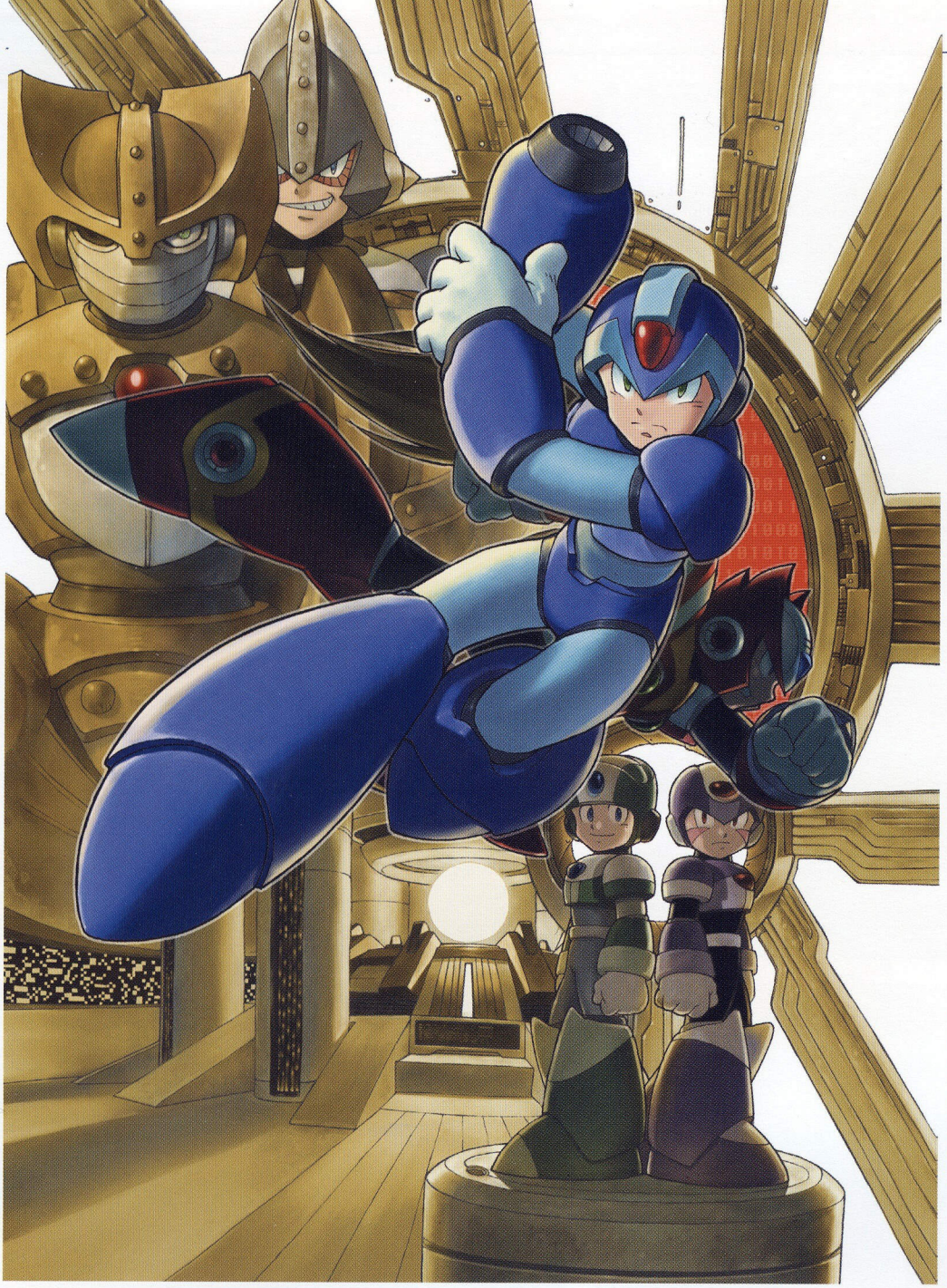
"I didn't involve myself very much with 'X8'. As a personal policy, I'd rather be totally uninvolved than make any half-hearted input. If I did try to voice my opinion on something, I'd probably end up taking full control of everything. So when the team asked me if it'd be okay to go modern with the designs for 'X8' by making the legs thinner and such, I just said, 'Feel free to do whatever you want.' I wanted them to be free to do whatever they thought would be best for the game." (Inafune)



MAIN ILLUSTRATION BACKGROUND

"Whenever I do a main illustration, I'm always trying to figure out how to fit as much of the story into one scene as possible. You can see Sigma in the background, but Lumine's silhouette is stacked on top of him in the completed version [earlier in this section] to indicate that there is still a greater evil behind him." (Yoshikawa)

ILLUSTRATION FOR MAGAZINE COVER

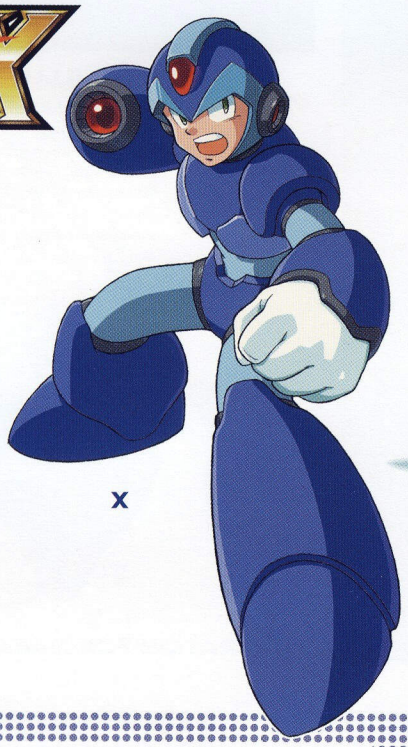


"Instead of coloring X in the main illustration like he was done on a cel, I used Painter. I was trying to give the whole image a sense of summary as well as luxury. The only thing I might have done differently with this piece would have been to use crisper colors." (Suetsugu)

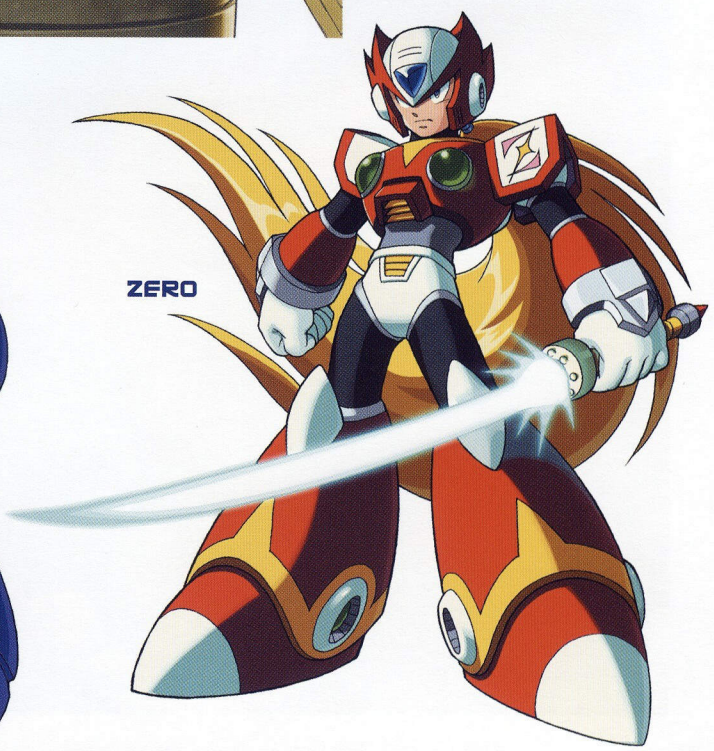
ロックマンX サイバーミッション

Mega Man Xtreme
GB 10/20/2000

The mother computer at Hunter Base, the Maverick Hunters' headquarters, has been hacked by an unknown source. All of its data was overwritten in an instant, and the resulting fake data has sent the whole world spiraling into chaos. The command center sends X out to face the as-yet unidentified enemy, who has resurrected Maverick data from the past.



X

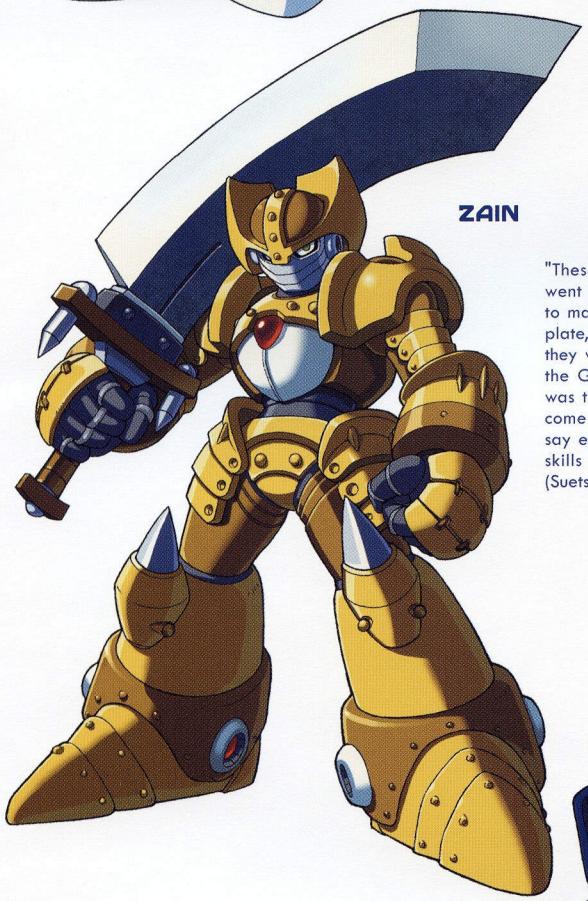


ZERO

MIDDY

"Middy and Techno are twins, so their helmets were shaped so that if you turn one of them by 90 degrees, it will look like the other. Even with their lines, you can see that Middy has softer, rounder lines to reflect his gentle personality, while Techno has sharper, pointed angles. I also brought in my personal interpretation of the X series in that the fleshy portions of bad guys are colored black! I mean, Zero's got that black coloration because he's part of the 'Wily Numbers', right!?" (Suetsugu)

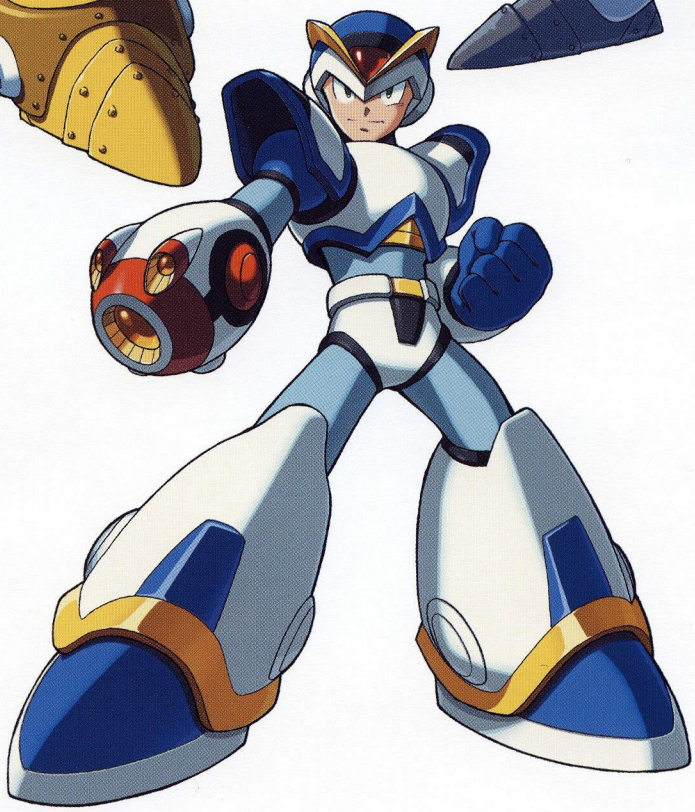
TECHNO



ZAIN

"These designs were pretty simple. I just went straight off of the instructions I got to make 'armor' characters. Zain is heavy plate, and Geemel is light plate. I did think they were a little too complex considering the Game Boy's graphical capacity, so I was totally blown away when I saw them come to life on that little screen! I can't say enough nice things about the masterful skills of the people who work the dots." (Suetsugu)

GEEMEL

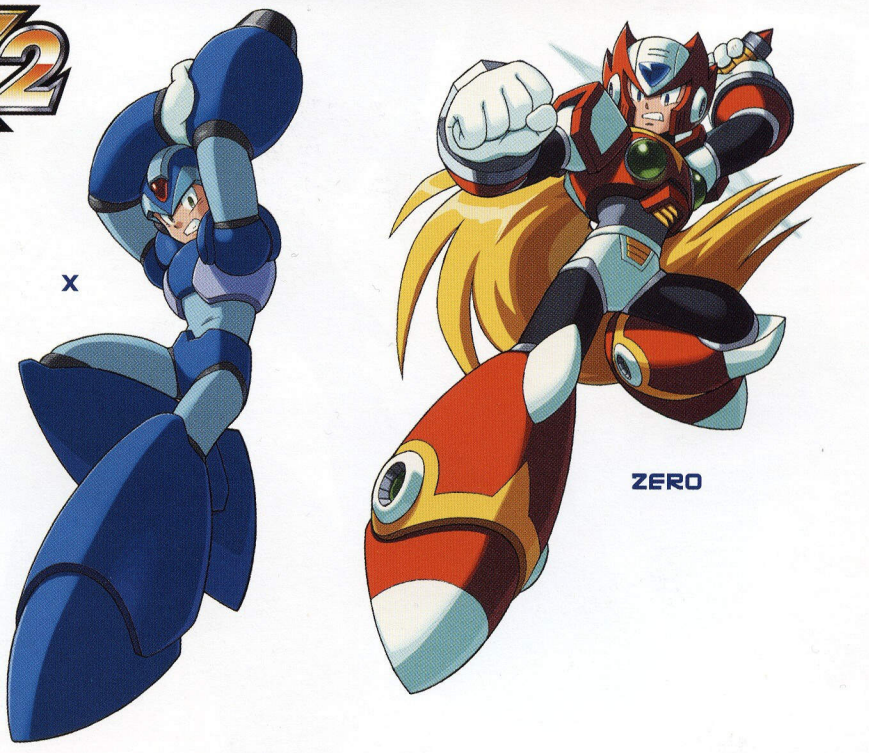


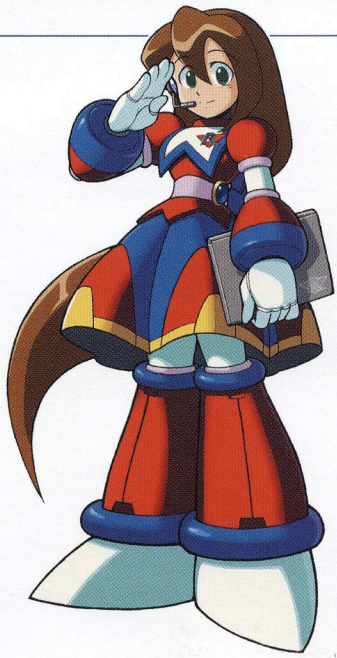
"Since the packages for Game Boy games are so small, I didn't think it would be such a good idea to do an illustration with lots of gritty little details. Instead, I went for bold close-ups of the main characters' faces to give it greater visibility. I wanted to convey the main attractions of this title, which were that you could play as X and Zero, and that they would be joined by Iris." (Suetsugu)

ロックマンX2 ソウルイレイザー

Mega Man Xtreme 2
GBC 07/19/2001

When a Reploid's programming was suddenly deleted one day without reason or warning, panic began to ensue. The phenomenon soon spread, and these terrifying incidents -- that left numerous Reploids as lifeless hunks of metal, never to move again -- have come to be identified as "Erasures". One day, the Erasure phenomenon swept over a large crowd of Reploids, leaving the Maverick Hunter Command Center with little choice but to send X and Zero out to find the source of this plague.





IRIS

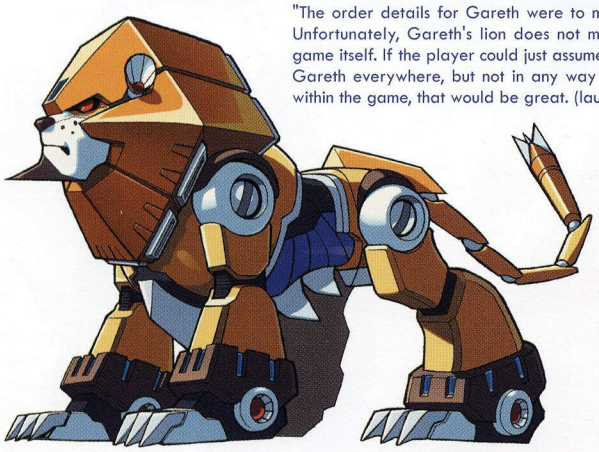
"I was so happy that I got to draw Iris again! Since she had died in 'X4', and this title was supposed to be a prequel set in an earlier timeframe, I adjusted her design appropriately to reflect the shift in time. I thought perhaps she hadn't yet begun wearing her beret when she was still in training, and I also gave her uniform a touch of a schoolgirl look to give her an overall more youthful appearance. Another little detail I incorporated into her design was to make her a little less 'physically developed' than she was in 'X4'. (laughs)" (Suetsugu)

BERKANA

"Berkana the witch and Gareth the knight are the two original villain characters for this title, and they share a 'medieval' theme with Zain and Geemel from 'Xtreme 1'." (Suetsugu)

GARETH

"The order details for Gareth were to make a 'knight and his lion'. Unfortunately, Gareth's lion does not make an appearance in the game itself. If the player could just assume that the lion loyally follows Gareth everywhere, but not in any way that is visually confirmable within the game, that would be great. (laughs)" (Suetsugu)



ROCKMAN X COMMAND MISSION

ロックマンエックス コマンドミッション

"I have always believed that X is an action game, and belongs squarely in that genre. So when I was told to 'make a Mega Man X RPG', I just said, 'No.' I totally left this title up to the others. I didn't want to touch it at all." (Inafune)

"I was talking to our planner, and I brought up the question, 'What should I do with the package art?' His reply was, 'Just make it totally RPG.' Uh... I have no idea what that means!! So I twisted my brain around that, and when I presented it to him, he said, 'Nice! That's so RPG!' I was just like... seriously!?" (Higurashi)

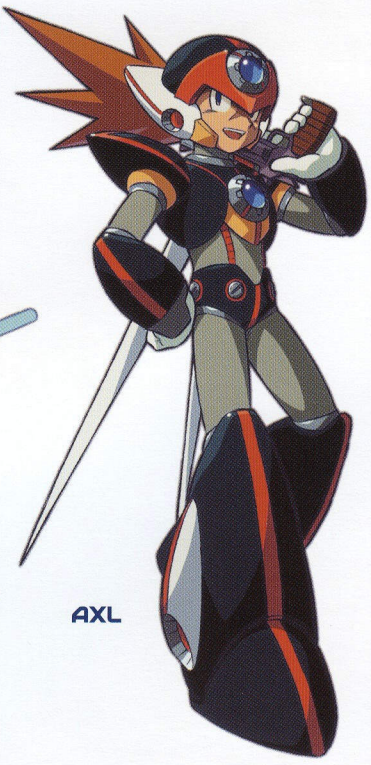
Mega Man X: Command Mission
PS2/GC 07/29/2004

Reploid engineering ushered in a whole new era thanks to the discovery of a new material called "Force Metal". An artificial island called Giga City was built to harvest Force Metal. But during the island's construction, a group calling themselves the Rebellion rose up from the crowd. The government labeled the Rebellion's leader, Epsilon, a Maverick and sent the Maverick Hunters to deal with him.

"In the opening of 'X1', we were presented with endless potential and unfathomable dangers. The two main characters were X, who embraced and embodied the limitless nature of these aspects, and Zero, who seemed to be there to nullify all of this potential, as his name suggests. In this illustration, I wanted to emphasize that these two are not your classic archetypical heroes, but rather are of the darker hero archetype. In the end, I think I was successful in both expressing myself as well as leaving it open enough for the players to infuse their own interpretations." (Higurashi)

X

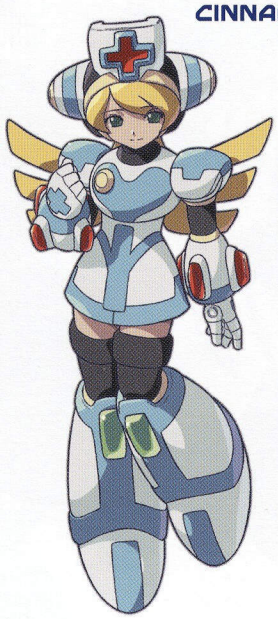
ZERO

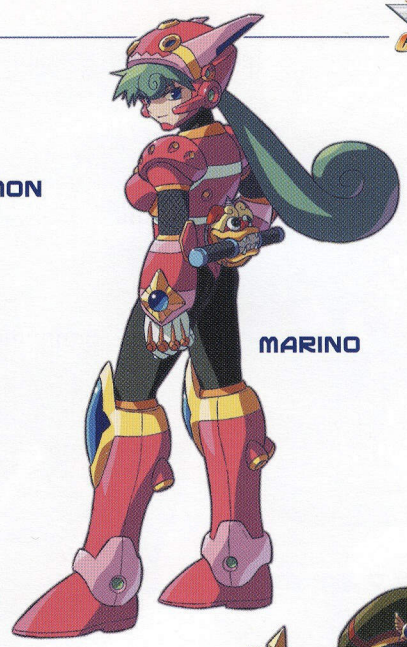


AXL

SPIDER

CINNAMON





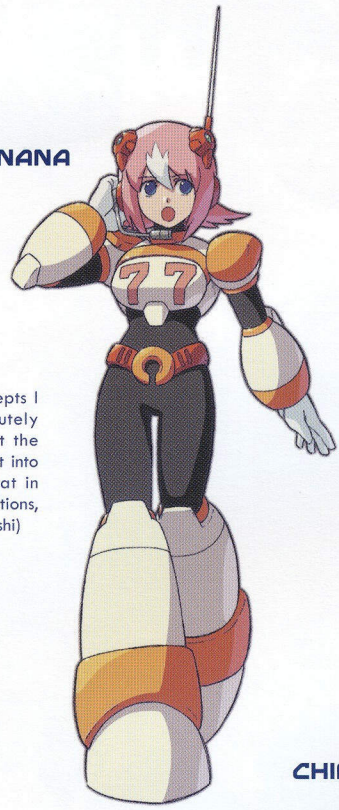
MARINO

REDIPS

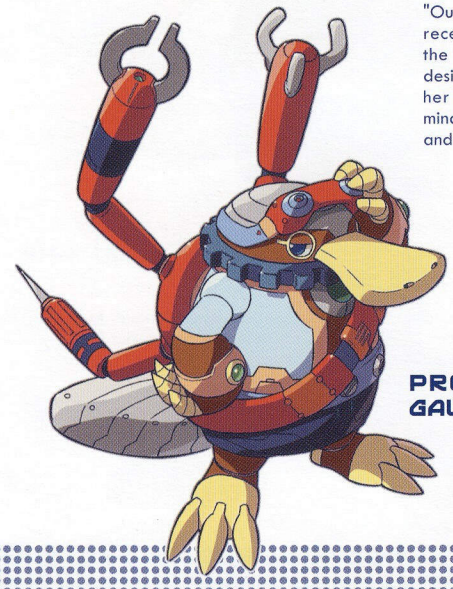
MASSIMO

"I wanted to bring out the 'childish fun' I felt from Axl in his 'X7' appearance, and I think I managed to do that. On a slightly unrelated note, I wonder if I was the only one who was thrown off by the intonation of Marino's name in the game...? It just didn't sound like I thought it would." (Higurashi)

NANA



"Out of all the design concepts I received, Nana was absolutely the cutest. I could see that the designer put a lot of thought into her in particular. I kept that in mind while doing the illustrations, and I hope it shows." (Higurashi)



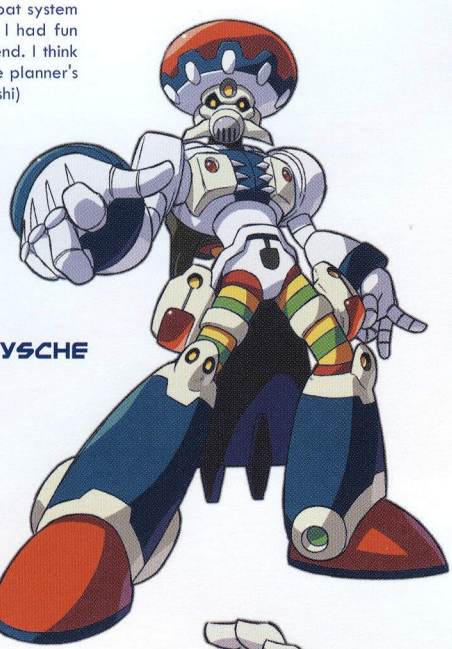
PROFESSOR GAUDILE

CHIEF R

WILD JANGO

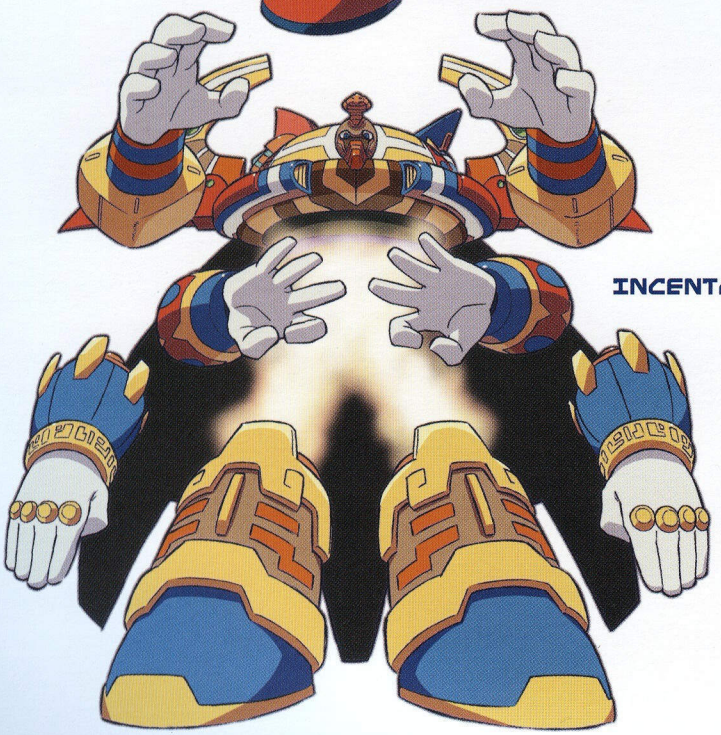
"RPGs have never been a personal favorite of mine. I tend to quit before I play them through to the end. With this title, however, I found the combat system to be really well-paced, and I had fun playing it all the way to the end. I think that really says a lot about the planner's professional abilities." (Higurashi)

SILVER HORN



DR. PYSCHE

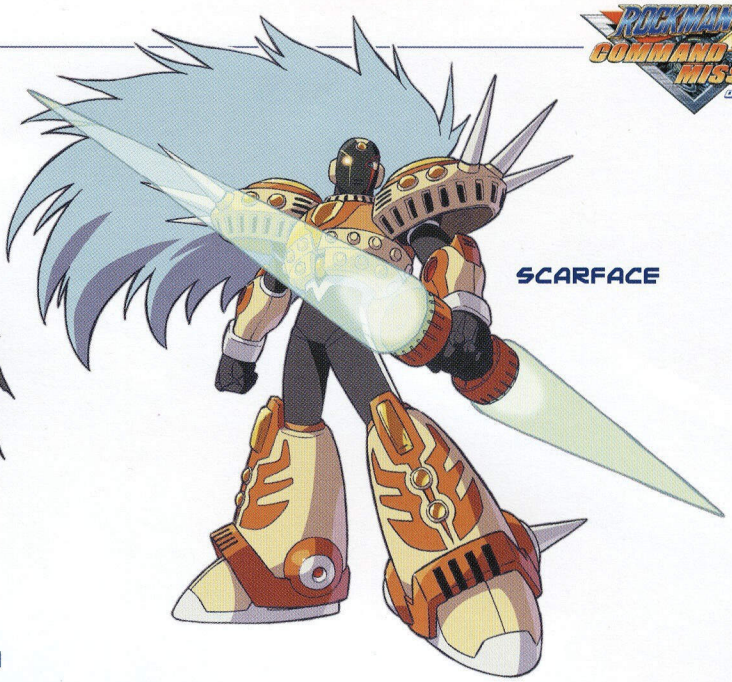
MACH JENTRA



INCENTAS

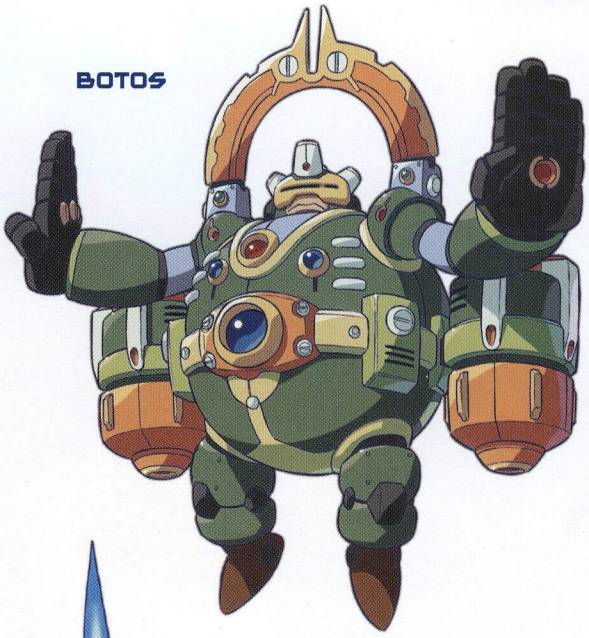
"Initially, Incentas only had four fingers on each hand, but I got a sudden phone call saying, 'We want you to put five fingers on each hand!' I couldn't believe it. Did they know how many hands this guy has!?" (Higurashi)

EPSILON



SCARFACE

BOTOS



FERHAM

SHADOW

GREAT REDIPS

"I was in charge of the early design concepts for 'Maverick Hunter X'. What that means is that I needed to consider things like the size of X's hand. It usually tends to be on the bigger side, but we needed to reel it in a bit for it to fit into the polygons nicely. Not only was it my job to suggest an appropriate size for his hand, but I also established general rules like having his head the same size as the thickness of his legs. Also, as you can no doubt see, we followed in the footsteps of the 'X8' design as far as Sigma's chin is concerned. (laughs)" (Yoshikawa)

X

ZERO

イレギュラーハンターX
IRREGULAR HUNTER X

Mega Man: Maverick Hunter X
PSP 12/15/2005

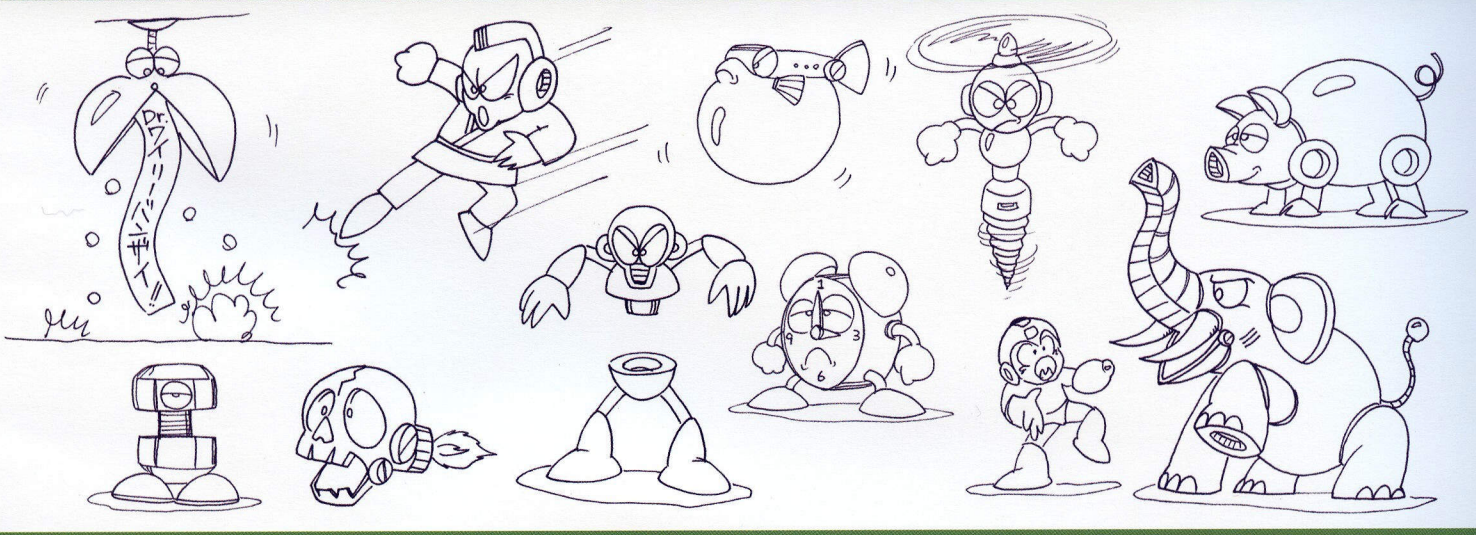
Sigma, who was considered to be the greatest of the Maverick Hunters, took the world by surprise one day when he sent out an order to all Reploids. "Reploids of the world, unite! Take up your weapons! The time has come for an evolution!!" Triggered by this message, a massive rebellion broke out all over the world. X, a Maverick Hunter, headed to the battlefield with his good friend Zero in order to put a stop to Sigma and his rebellion.

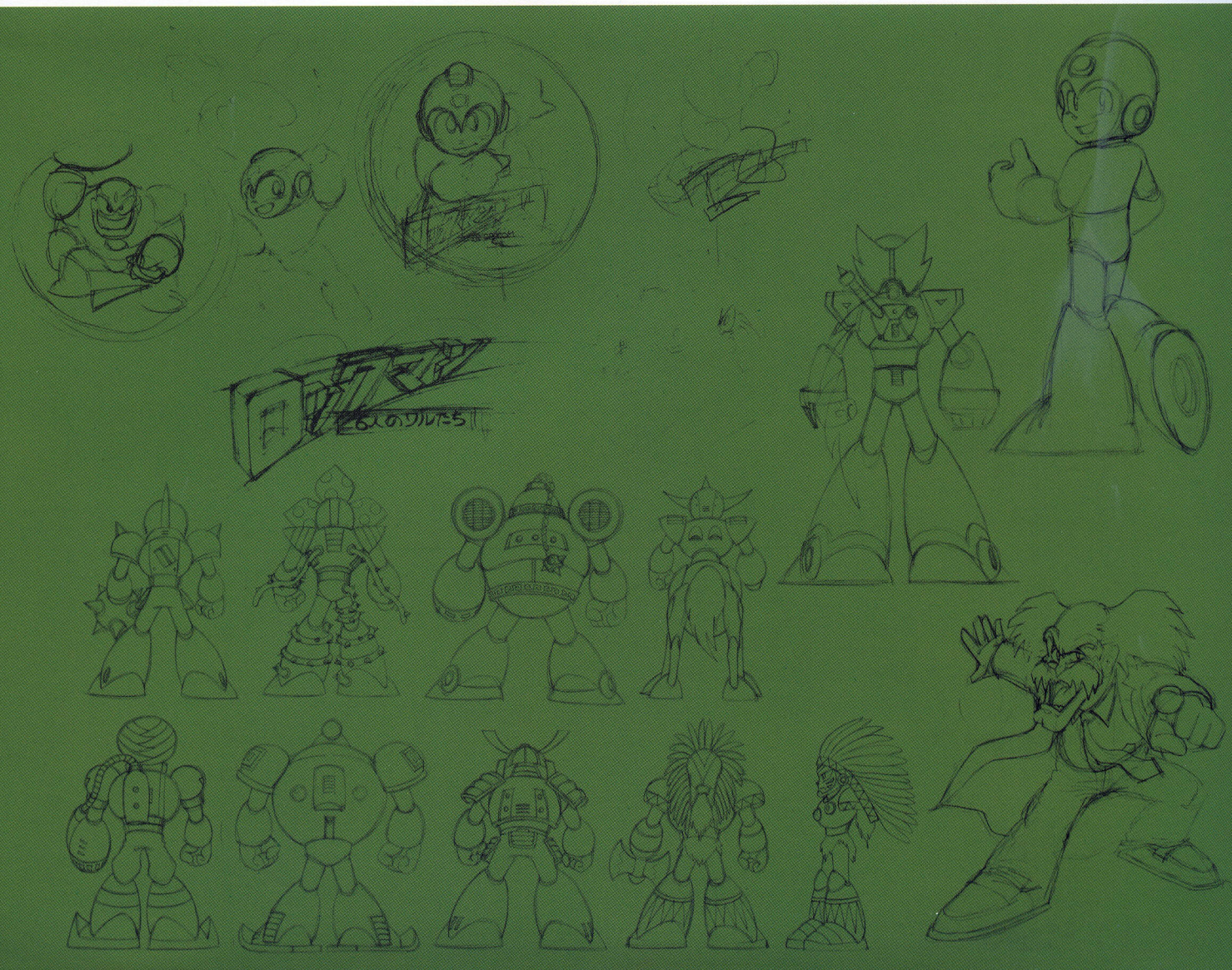
NAVIGATOR

ROUGH SKETCHES

ラフスケッチ

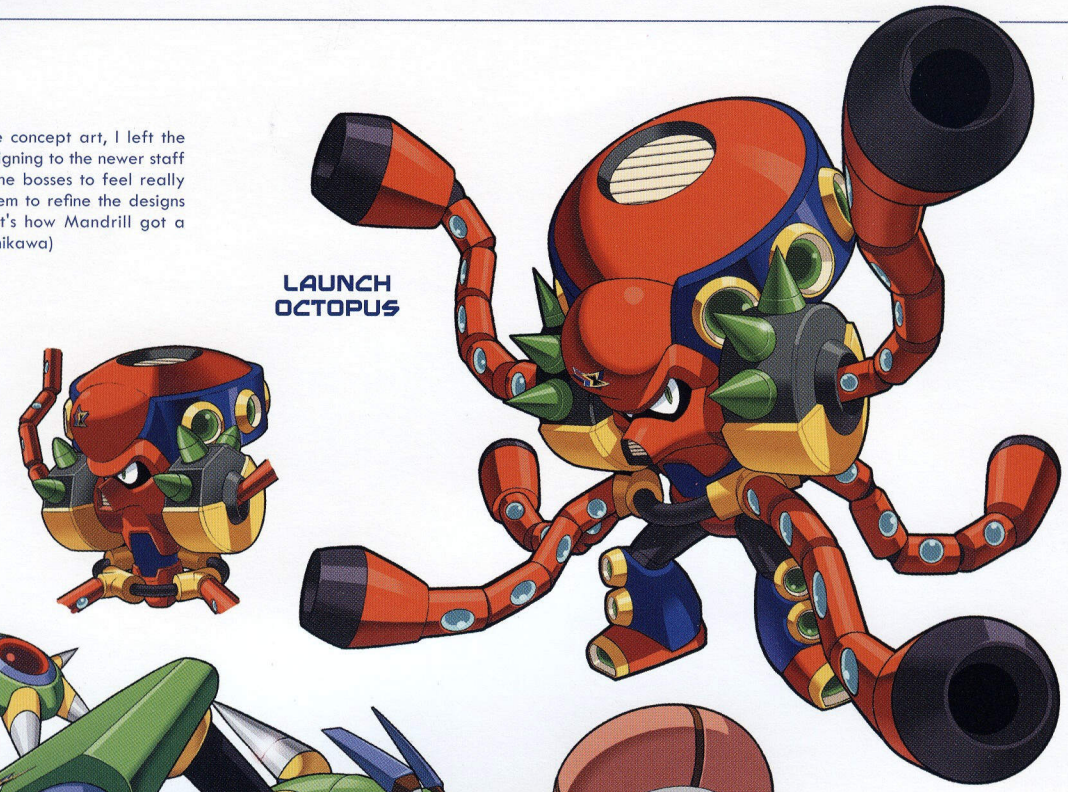
With permission from the Capcom Design Studio, we have gathered some of the art from Keiji Inafune's sketchbook in this section. These pages provide an exclusive look at the process behind the illustrations, as well as the trials and tribulations Inafune faced. We are also fortunate enough to have some comments from Inafune himself to accompany these sketches.



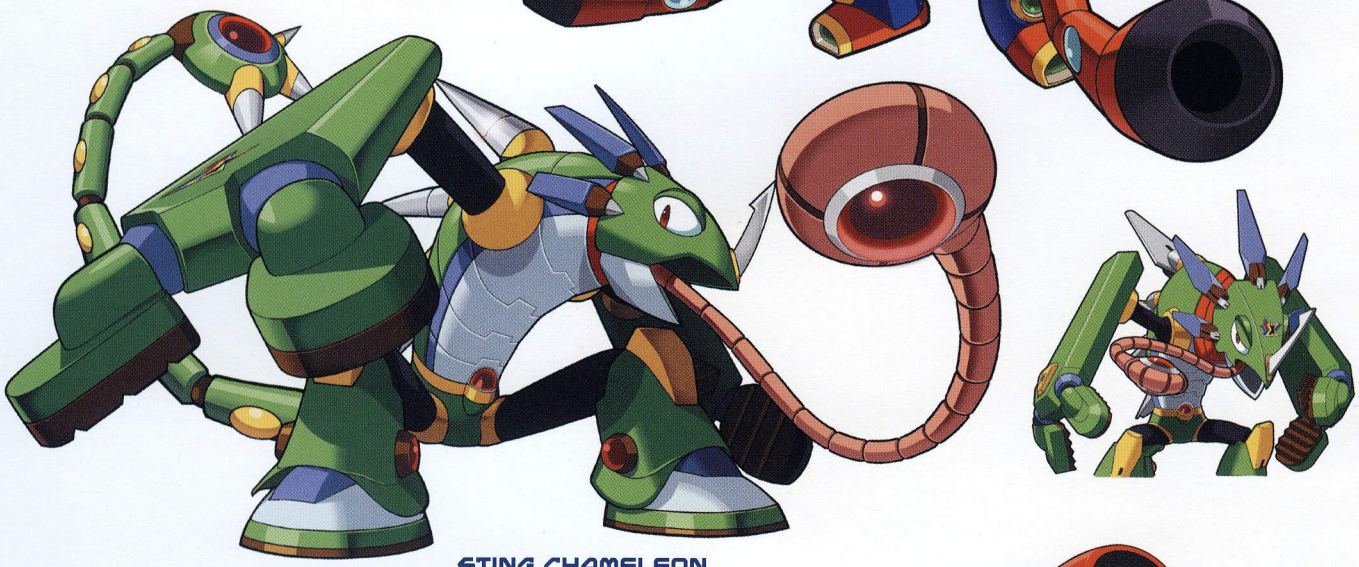


"After preparing the concept art, I left the rest of the actual designing to the newer staff members. I wanted the bosses to feel really unique, so I asked them to refine the designs ever so slightly. That's how Mandrill got a drill as a hand." (Yoshikawa)

LAUNCH OCTOPUS

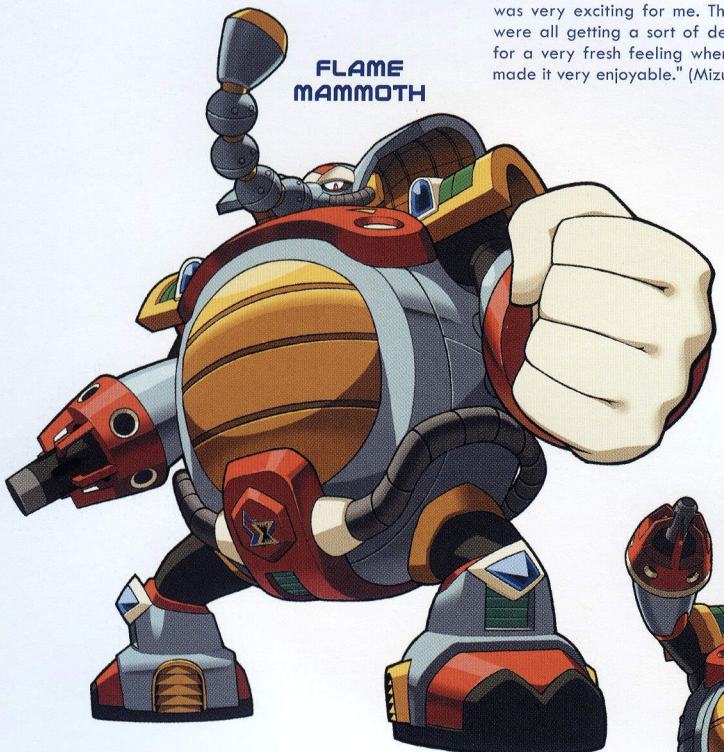


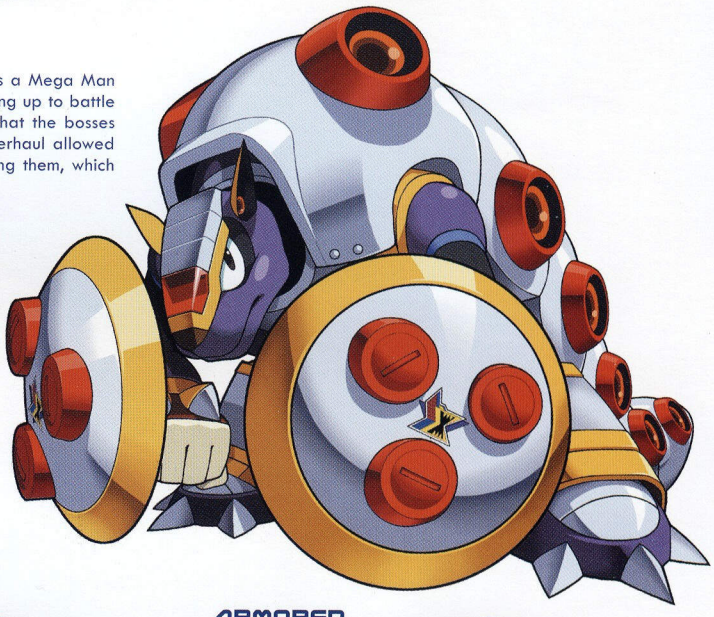
STING CHAMELEON



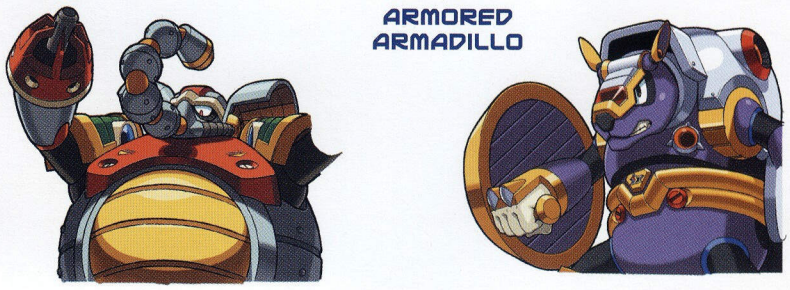
"I was such a big Vile fan, as well as a Mega Man X fan, so to think that Vile was stepping up to battle was very exciting for me. The fact that the bosses were all getting a sort of design overhaul allowed for a very fresh feeling when drawing them, which made it very enjoyable." (Mizuno)

FLAME MAMMOTH



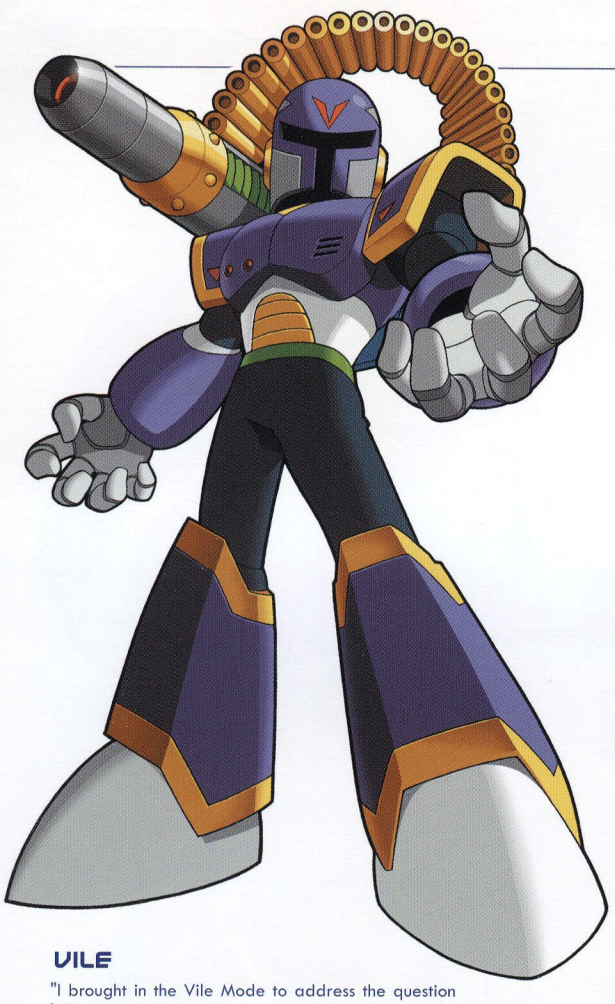


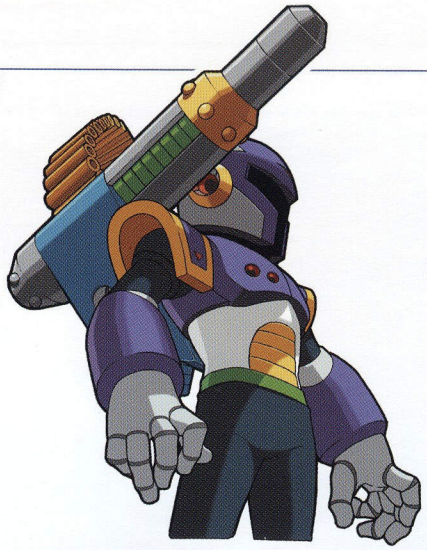
ARMORED ARMADILLO

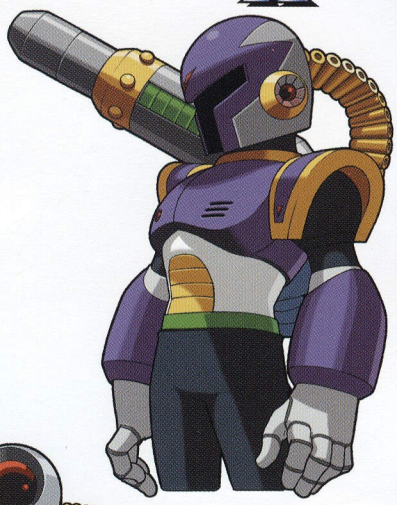


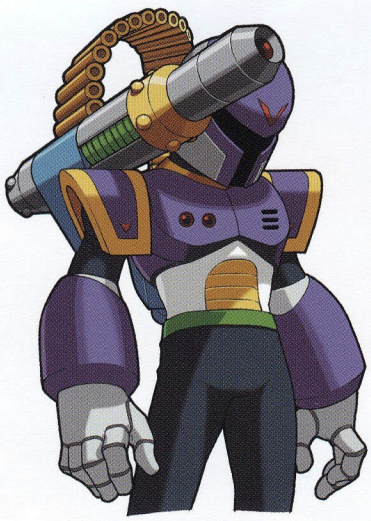
"One of the younger staff members absolutely loves toys, and I often saw little figurines lining his desk. So every time he submitted a design, I would turn around and ask him, 'If your design were turned into a toy, would you want that toy?' If the particular design in question wasn't too fun, he'd say, 'Well, no... I guess not.' Of course, my reply to that was always, 'Then come up with a design that people will actually want, please.' (laughs)" (Yoshikawa)

"The original 'X1' has always been a personal favorite of mine, so I was very happy to be a part of this project. It's such a simple yet deep game, and the designs really reflect that on the most basic levels. Out of the entire series, 'X1' did the best job of showcasing this fact." (Yoshikawa)





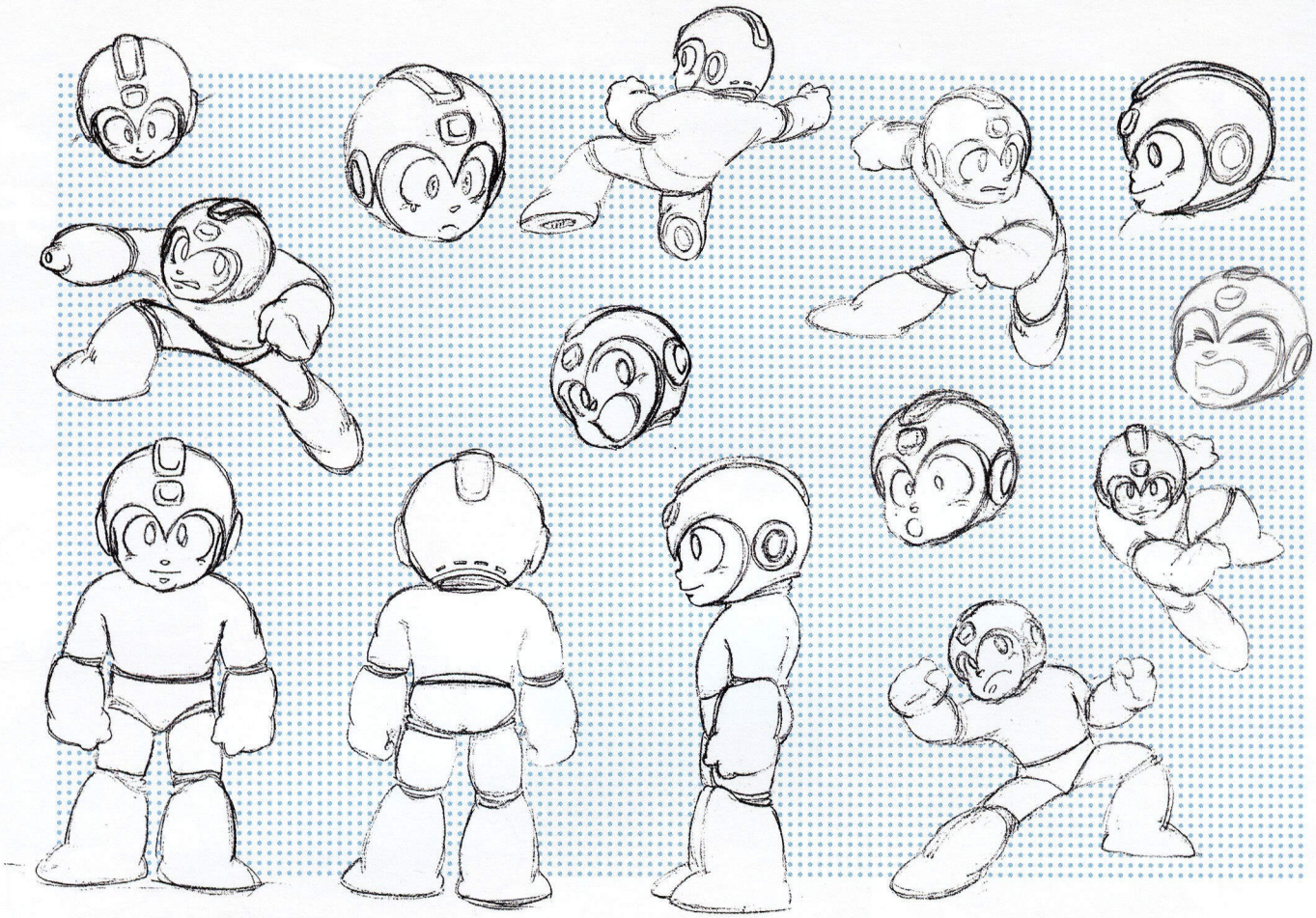




VILE

"I brought in the Vile Mode to address the question 'What would it be like to see combat through the eyes of the enemy?' I also wanted the fans to get the chance to see everything in a new light. It would have been too obvious and boring if the new option was to play as Zero, right? (laughs)" (Inafune)

SIGMA

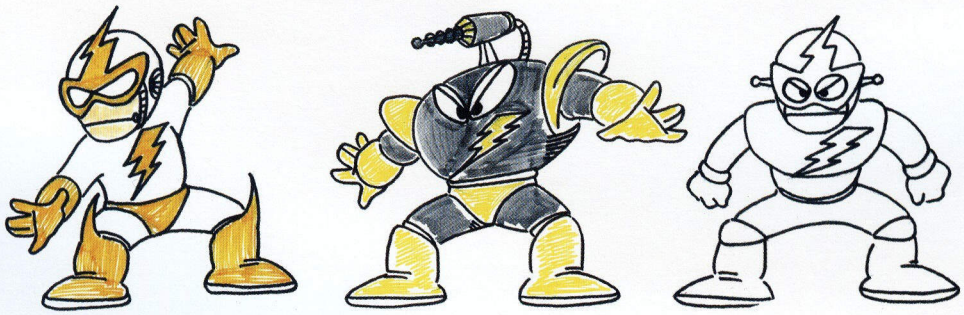


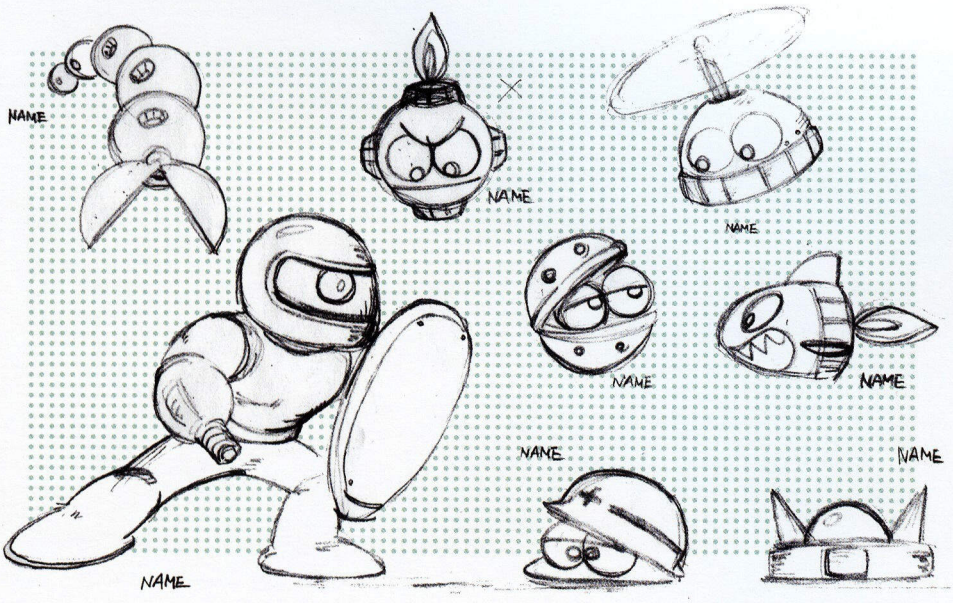
"By the time I joined the development team, the planner (my mentor) had already hammered out some basic dot images for Mega Man." (Inafune)

Inafune added any missing patterns, and moved on to create the main visuals for the character. We believe these sketches were part of his process to solidify the image of Mega Man.

While doing the dot work, his sketchbook was always sitting next to his computer.

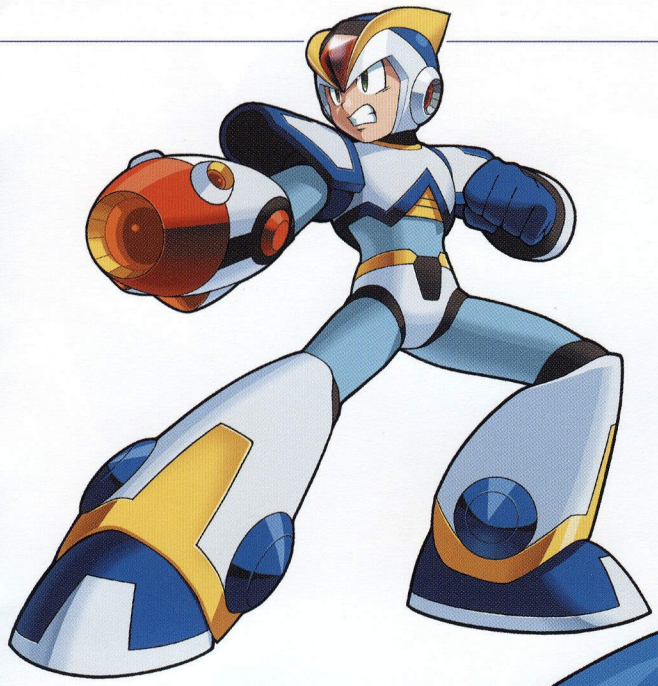
"These are sketches I did while trying to figure out what Elec Man would look like. You can see the transition from an early model to something that looks more like the final character design." (Inafune)



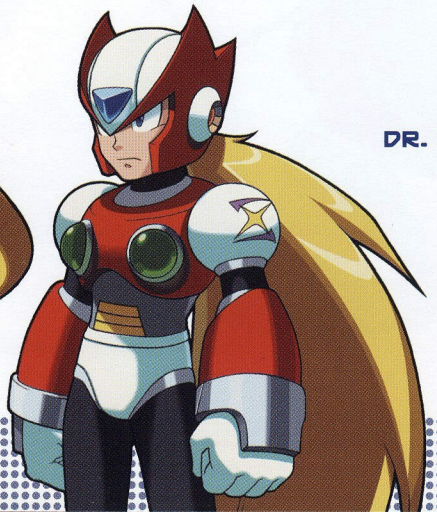


It was always necessary to keep the limits of the NES's capabilities in mind while designing characters. Inafune had to suppress a lot of his desire for more detail while he pushed out the dots and added sketches to his book.

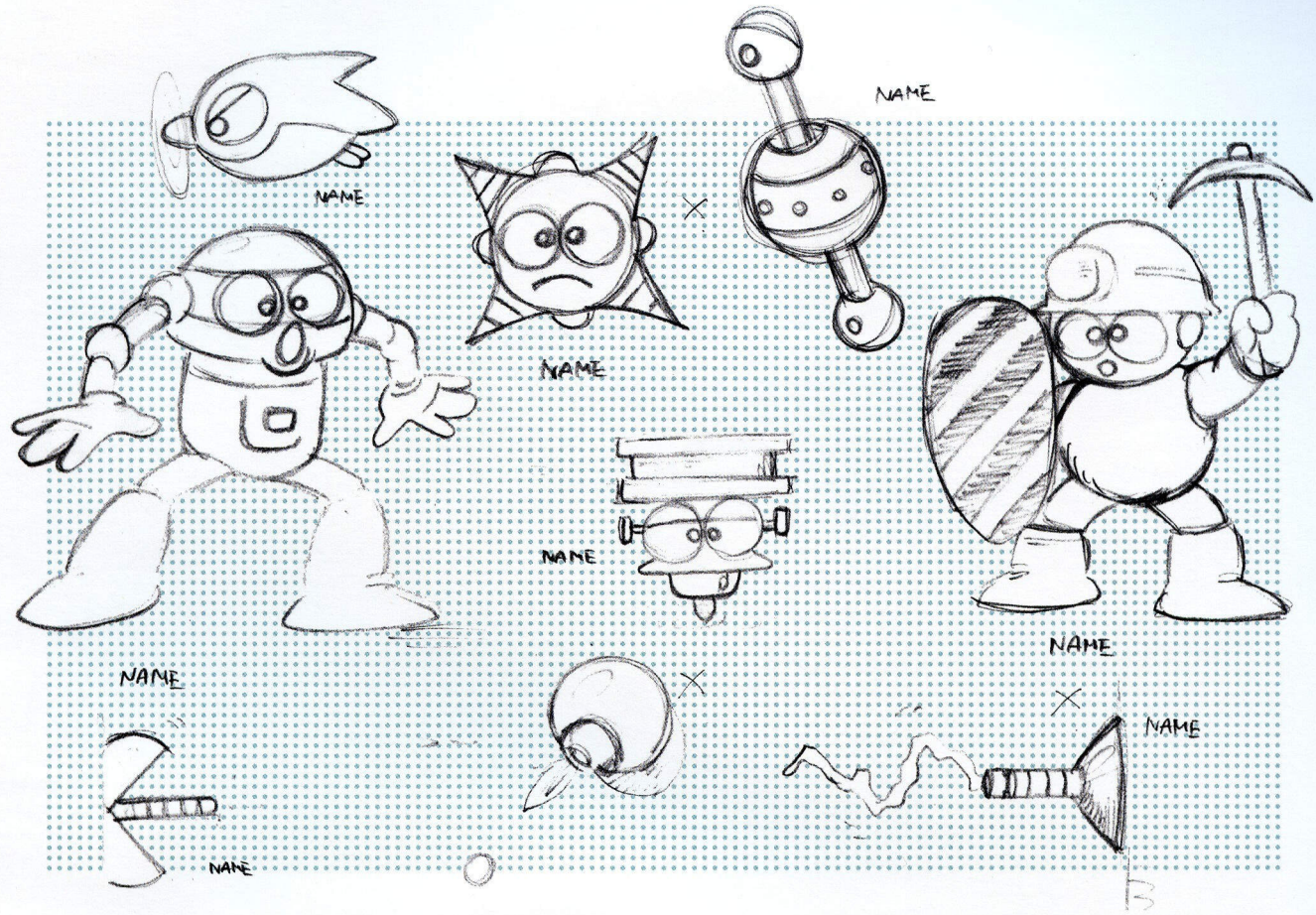
"I guess I could have enjoyed more freedom with my designs if I had simply ignored the limitations I was presented with... but in some ways, working within certain limitations can actually lead to really interesting designs." (Inafune)

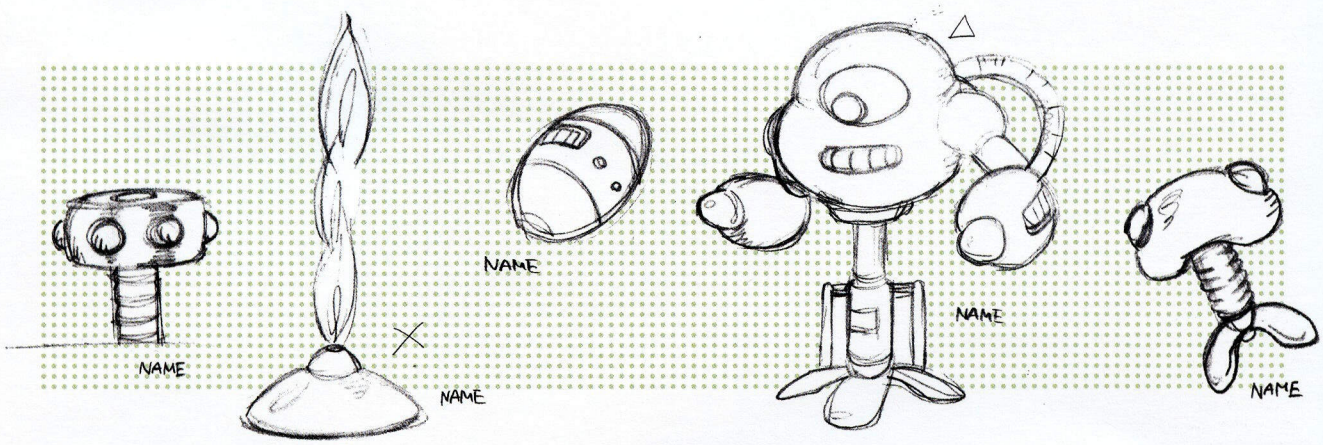


DR. LIGHT



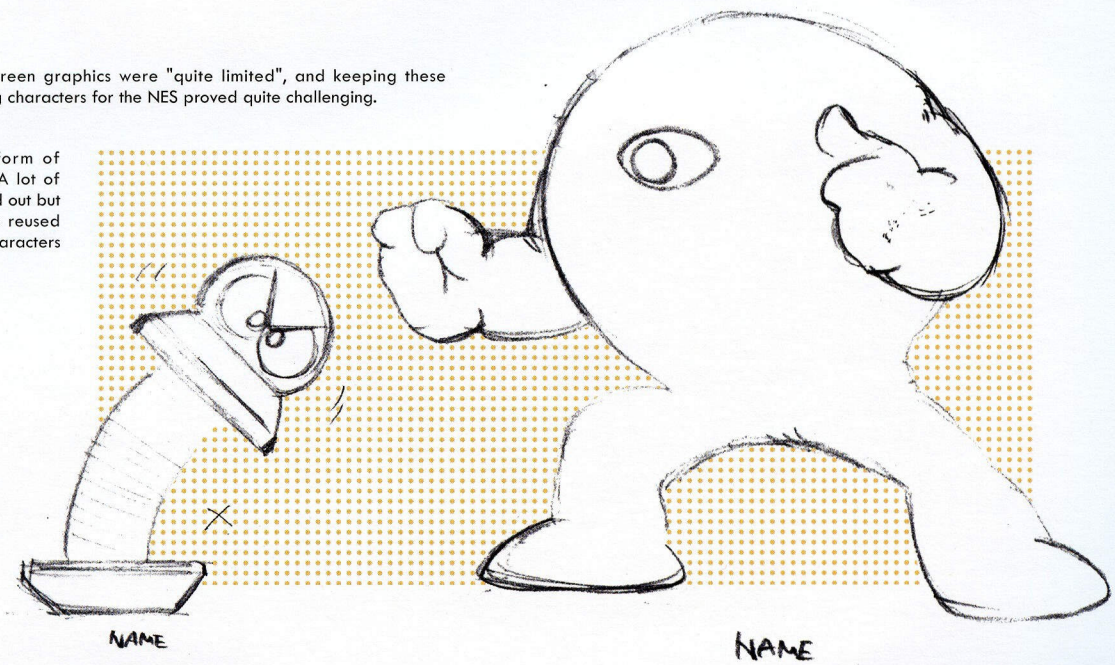
DR. LIGHT?

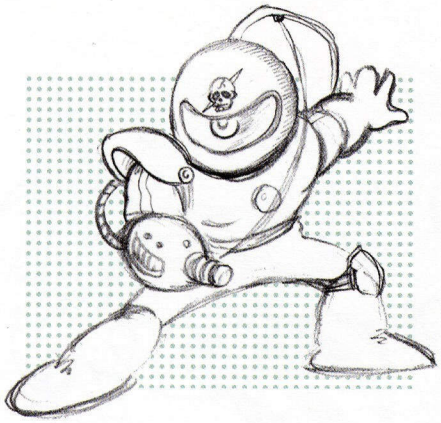


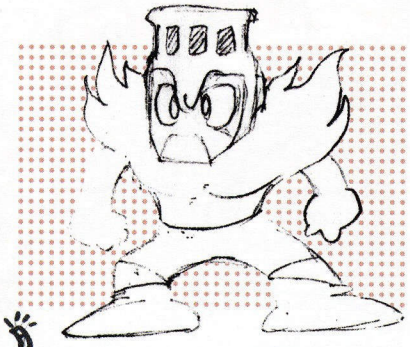


According to Inafune, the on-screen graphics were "quite limited", and keeping these limitations in mind while designing characters for the NES proved quite challenging.

Here we can see the early form of Springer from "Mega Man 2". A lot of the characters who were sketched out but not used in the first game were reused later on as base concepts for characters in future titles.





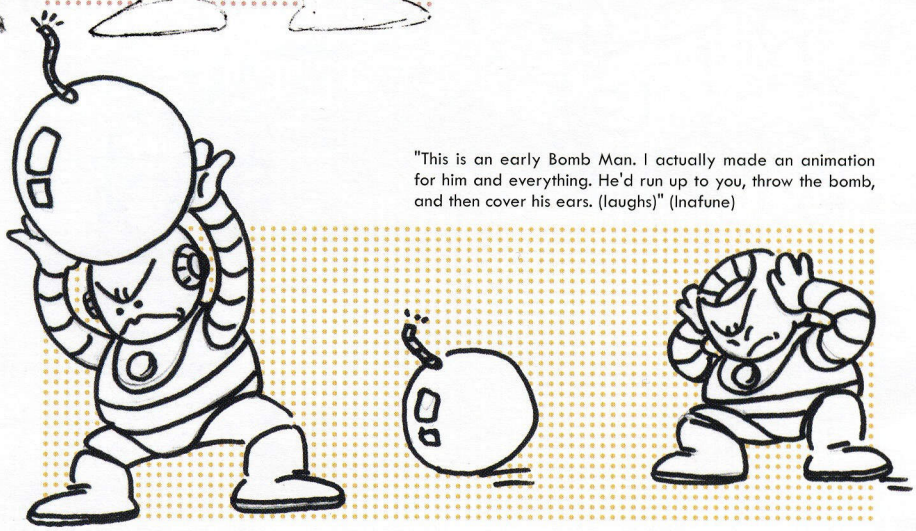


A Fire Man with flaming shoulders, and a Sniper Joe with more details in his design.

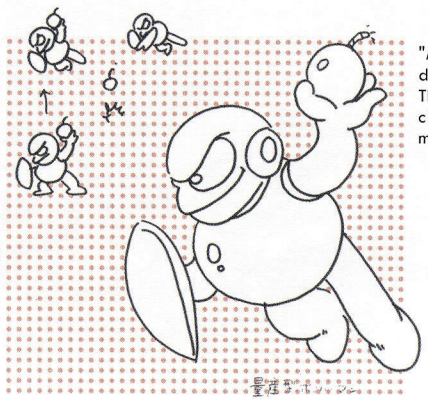
"I'd draw sketches in my book, try to create a dot image, then go back and forth between the two to figure out exactly what I could and could not make happen. I'd be like, 'Hmm... I don't think this is possible,' or 'Oh! I can totally make that work!' That's how my process worked." (Inafune)

"I had so much trouble getting Bomb Man approved." (Inafune)

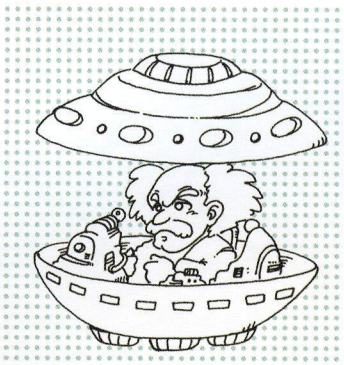
By struggling through the constant rejection of his submissions, Inafune eventually settled on the Bomb Man below.



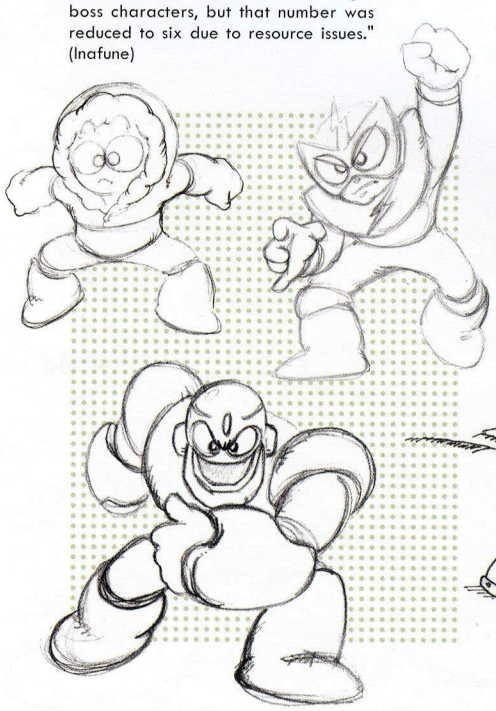
"This is an early Bomb Man. I actually made an animation for him and everything. He'd run up to you, throw the bomb, and then cover his ears. (laughs)" (Inafune)



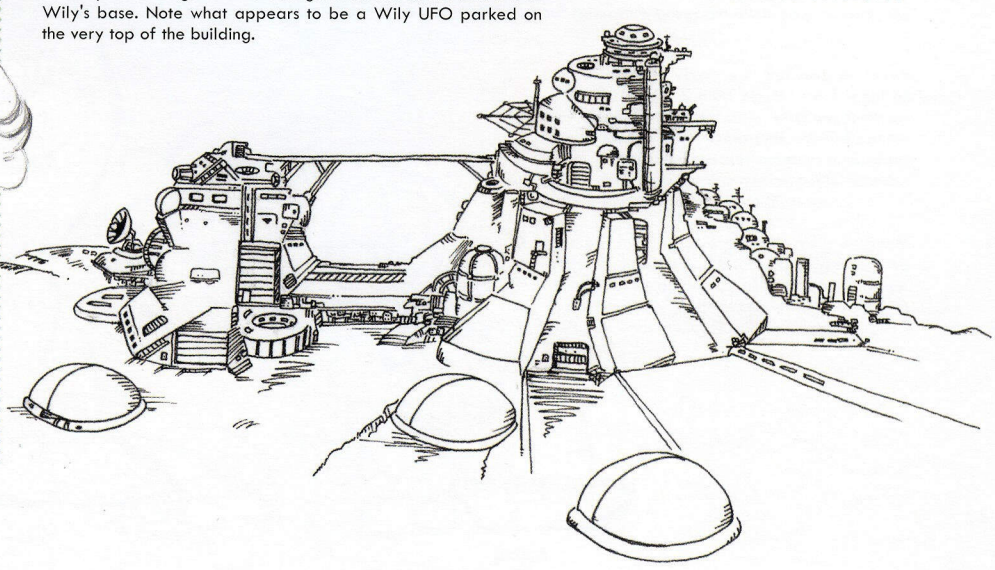
"Mass Production Bomb Man? What the... I don't remember drawing this at all. (laughs) This was probably a design for some minor character to go along with Sniper Joe... maybe. (laughs)" (Inafune)



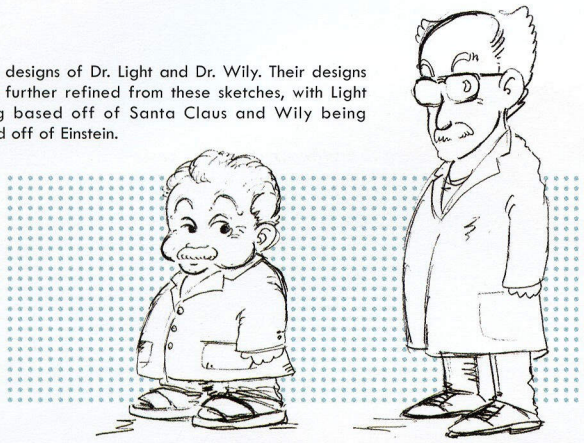
"The initial plan was to have eight boss characters, but that number was reduced to six due to resource issues." (Inafune)



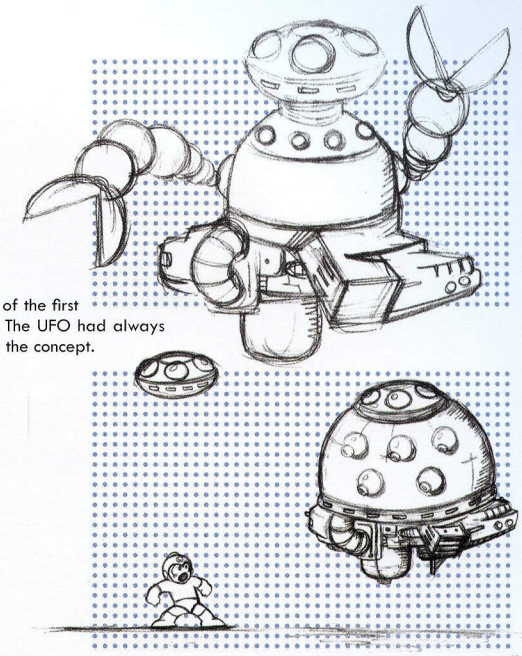
While Inafune was working on character designs, he also had to come up with designs for the backgrounds. The sketch below is of Wily's base. Note what appears to be a Wily UFO parked on the very top of the building.



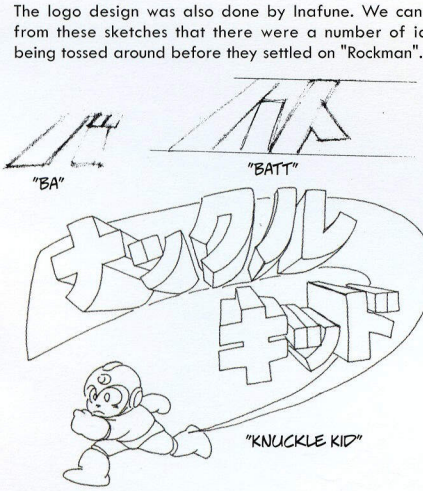
Early designs of Dr. Light and Dr. Wily. Their designs were further refined from these sketches, with Light being based off of Santa Claus and Wily being based off of Einstein.



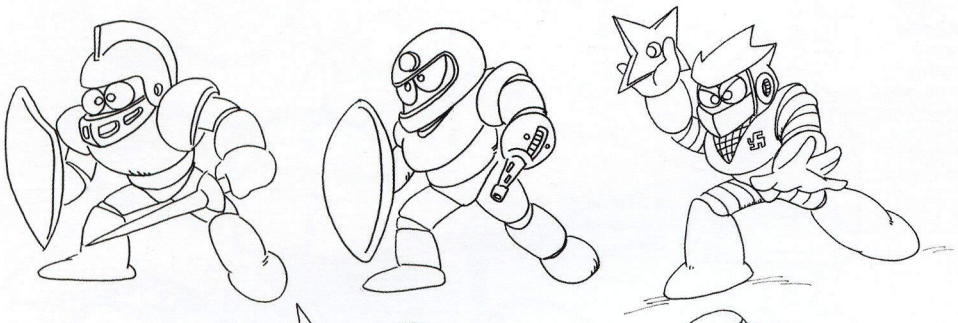
A rough sketch of the first Wily Machine. The UFO had always been a part of the concept.



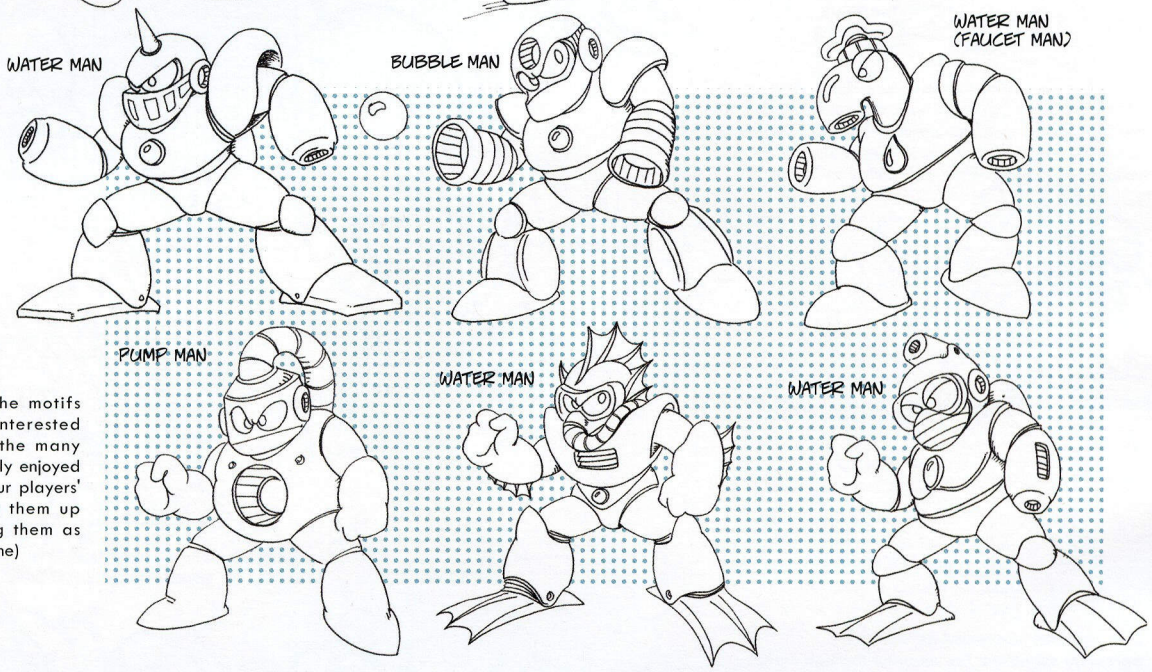
The logo design was also done by Inafune. We can see from these sketches that there were a number of ideas being tossed around before they settled on "Rockman".



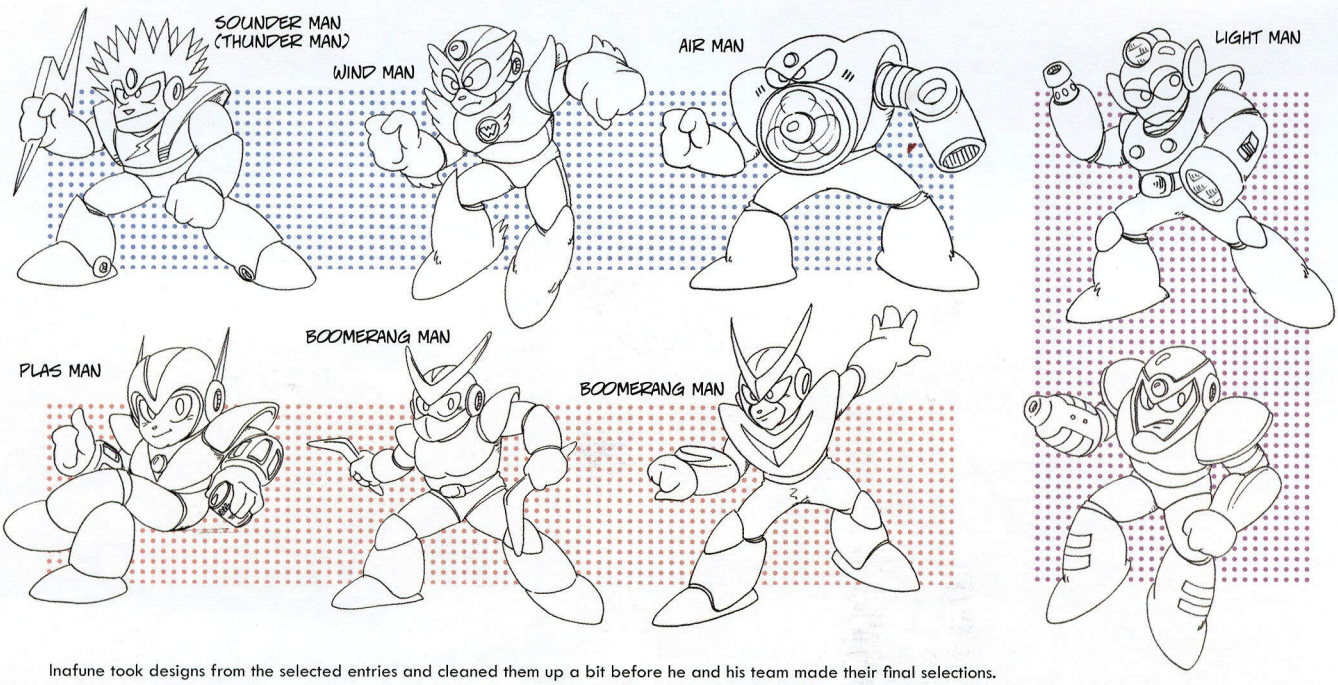
Even after they had settled on "Rockman", there were still quite a few ideas for the logo design.



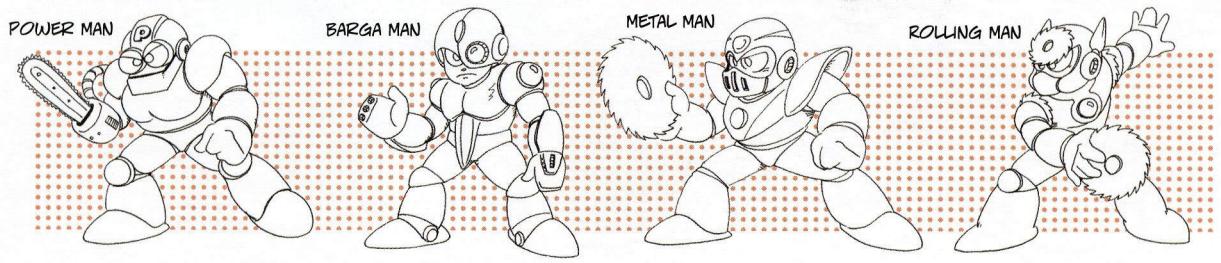
"Although the boss characters were open to public submissions, we couldn't wait until after the submissions had arrived and we had selected the winners to start development. If we had gone that route, we never would have made our deadlines. Instead, we had to plan out the various stages and have a loose idea of what kind of boss we would want for each stage." (Inafune)

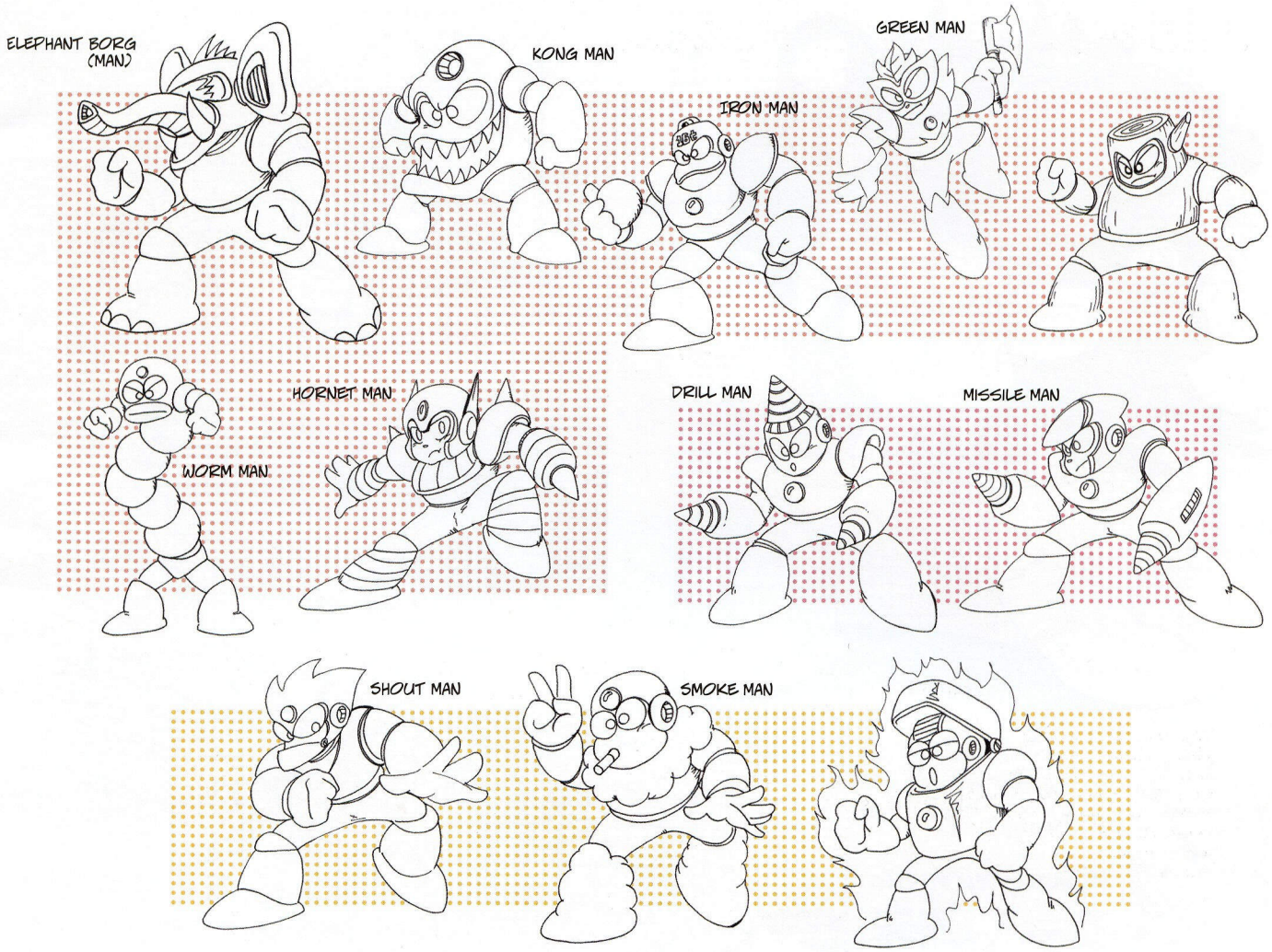


"We selected the motifs we were most interested in from out of the many submissions. I really enjoyed working off of our players' ideas, cleaning them up and redesigning them as necessary." (Inafune)

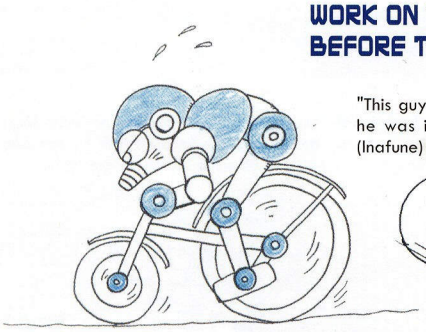


Inafune took designs from the selected entries and cleaned them up a bit before he and his team made their final selections.

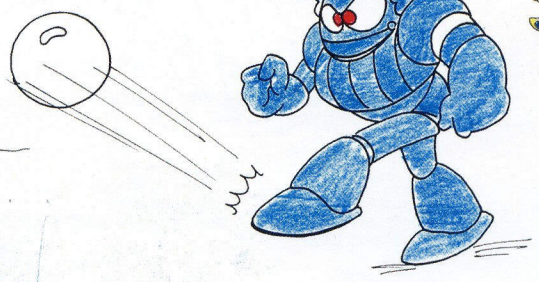


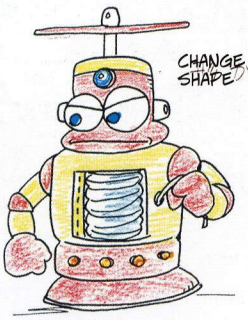


WORK ON THE STAGE ENEMIES WAS PROGRESSING EVEN BEFORE THE BOSS CHARACTER SUBMISSIONS WERE IN.

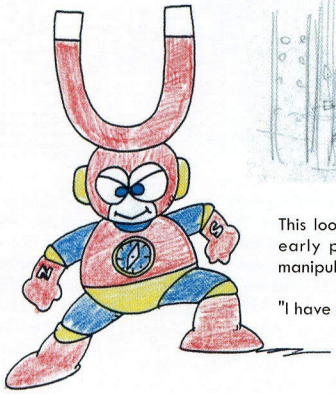


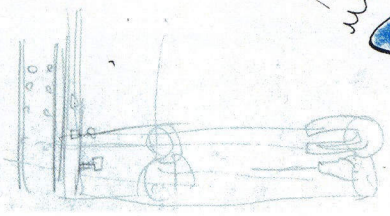
"This guy who's kicking something... I think he was intended for Air Man's stage." (Inafune)





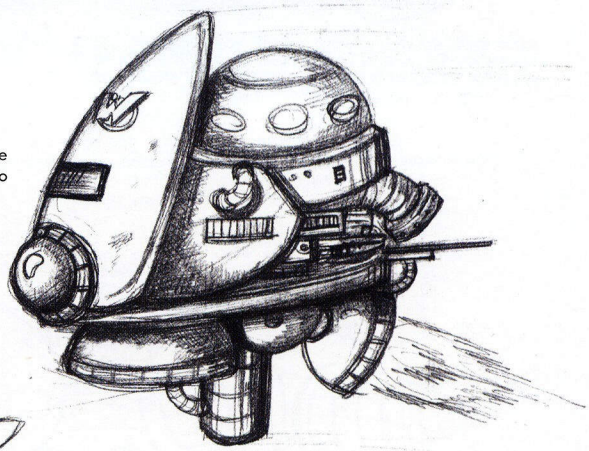
We believe this sketch is the original design for Fly Boy. The words "change shape" can be seen next to the sketch.





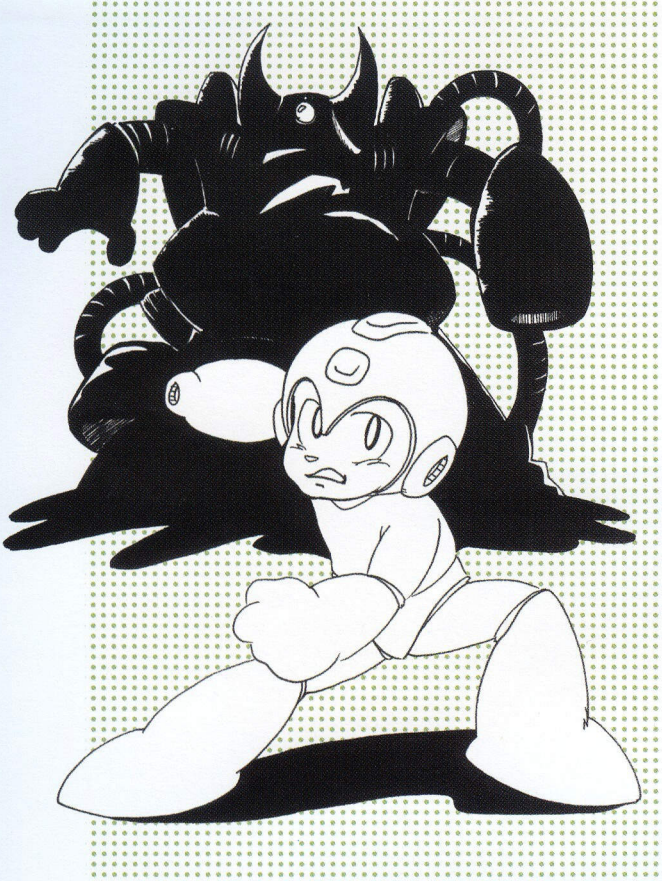
This looks like it was an idea for a boss character based on the early plans for a stage. It looks like he is using his magnet to manipulate screws as a way to attack the player... is this correct?

"I have no idea. (laughs) It was such a long time ago." (Inafune)

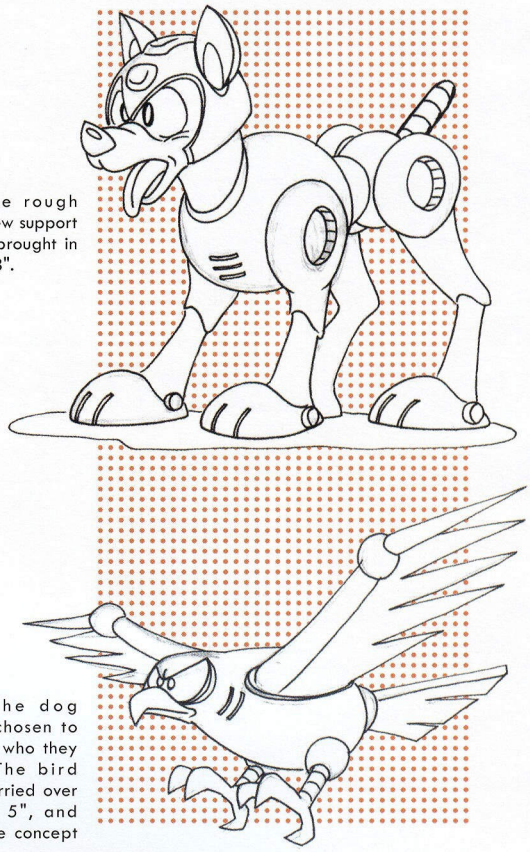


A sketch of Wily Machine #2.

"The guy behind '1' and '2', my mentor, was so hardcore. I learned so many valuable lessons from him... things like how to make a character seem bigger than the NES's limitations technically allow, the unwritten laws of making a game, and what is absolutely not acceptable according to those laws. By working with him, I really learned how deep you need to get in order to make a great game. I learned even more while working on '2'." (Inafune)



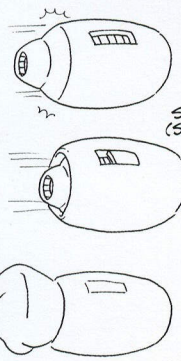
"This is something I did while working on Gamma." (Inafune)

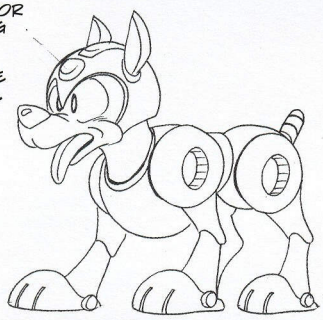


These were the rough sketches for the new support character being brought in with "Mega Man 3".

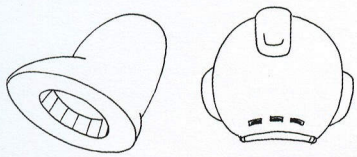
In the end, the dog character was chosen to be in the game, who they named Rush. The bird character was carried over to "Mega Man 5", and became the base concept for Beat.

MEGA BUSTER FORMS





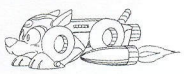
*RUSH COIL'S JUMP IS 4 TIMES HIGHER THAN MEGA MAN'S STANDARD JUMP.



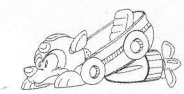
AIR IS FORCED OUT OF THE HOLES ON THE SOLES OF HIS FEET TO AID IN JUMPING.

FOR SOME REASON, MEGA MAN WILL HAVE 3 HOLES ON THE BACK OF HIS HELMET.

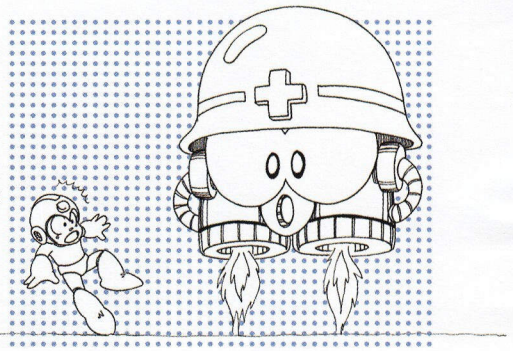
RUSH JET
LENGTH 1200 MM
HEIGHT 480 MM
MAX SPEED 300 KM/H



RUSH MARINE
LENGTH 1350 MM
HEIGHT 650 MM
MAX SPEED 80 KNOTS

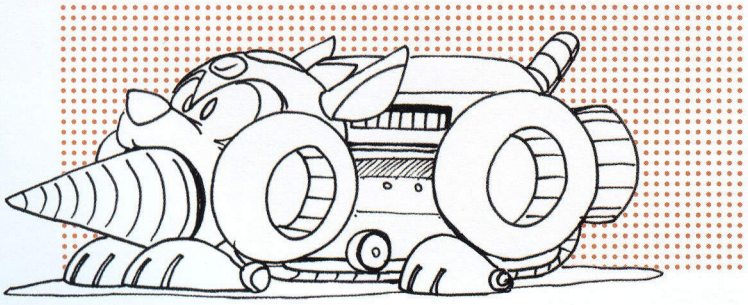


Starting with "Mega Man 3", Inafune was not only doing the character designs and the backgrounds, he was also heavily involved in the planning aspects of the game.

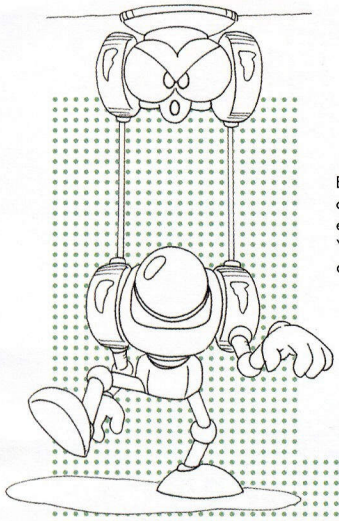


"With '2', we were pretty tight on time, so I pitched in with the planning as well. The Guts Tank, for instance, was all me. For '3', I was involved in the planning from the very beginning. I had to consider things like how to make the giant snake in Snake Man's stage wriggle properly, and I also had to redo certain characters and stages. I learned so much from my experience with '2', and I put that knowledge to good use." (Inafune)

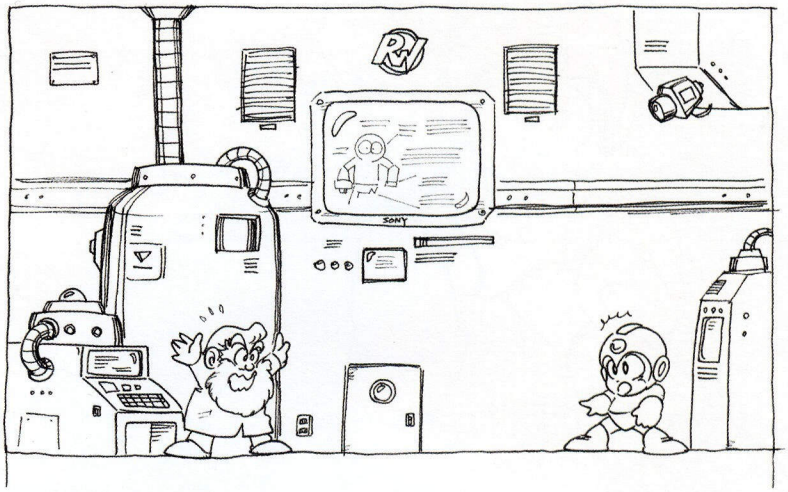
For "Mega Man 3", the designs were further refined. These are a few of the sketches for Mega Man and Rush.

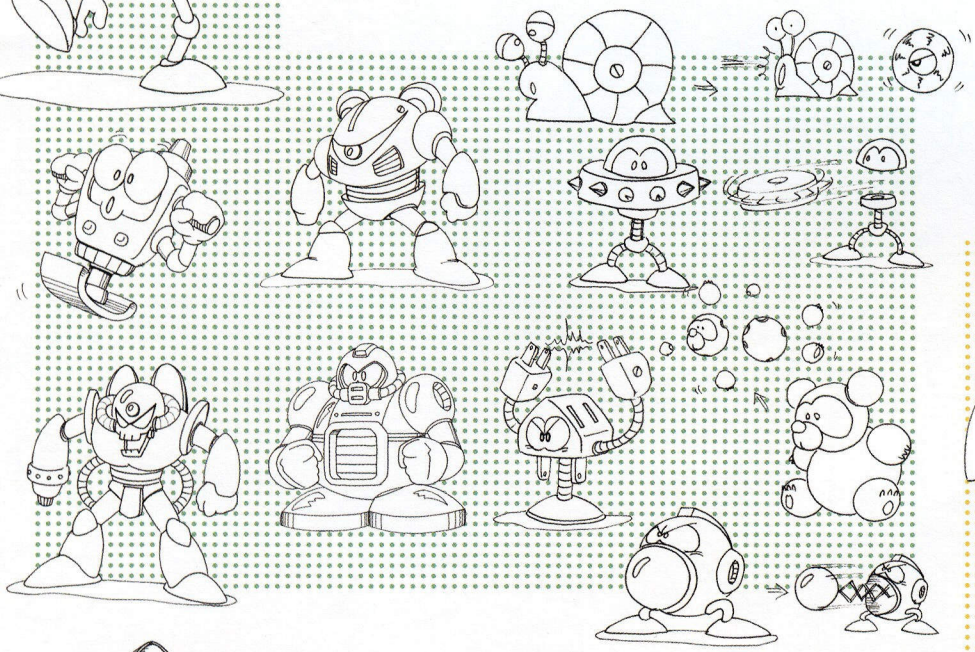


One of Rush's forms that didn't end up making the final cut. It seems like they were thinking about having this drill burrow through the stage map to make a path for the player. The giant drill coming out of Rush's mouth has a pretty strong impact.

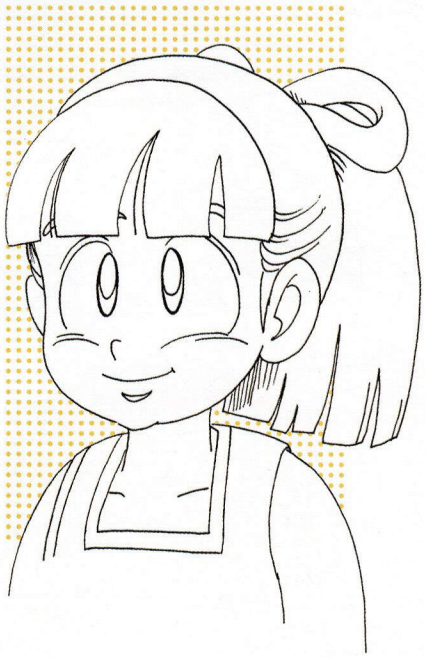


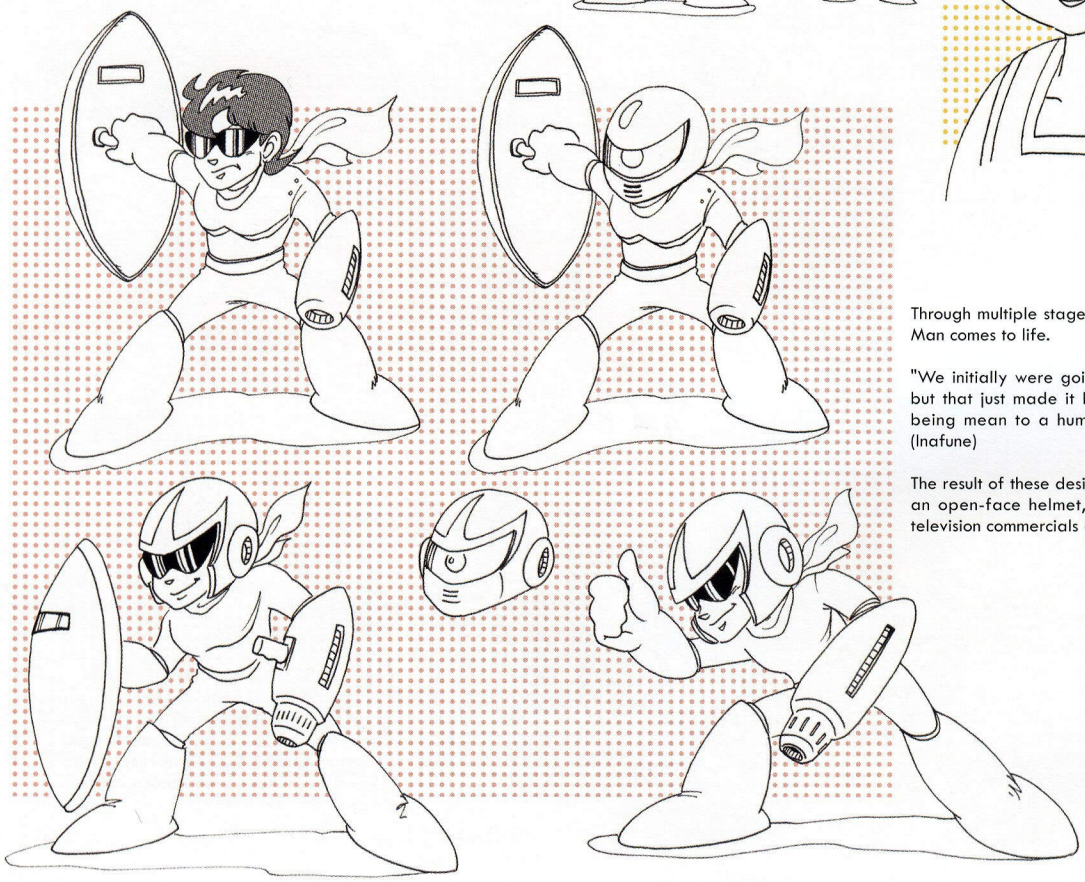
Enemy designs, and one of the designs for an event scene. We spotted Yudon from "Mega Man 5" among these sketches.





Roll's first close-up, from the "Mega Man 3" ending.

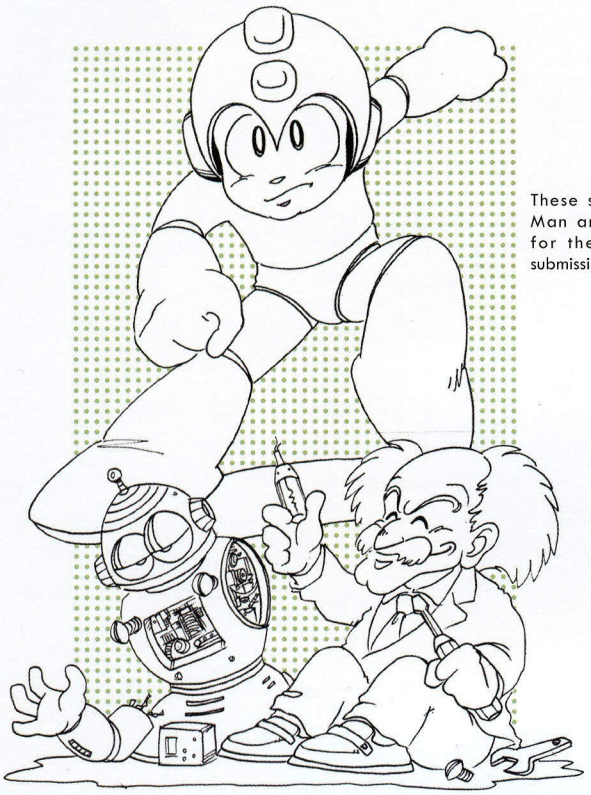




Through multiple stages of trial and error, Proto Man comes to life.

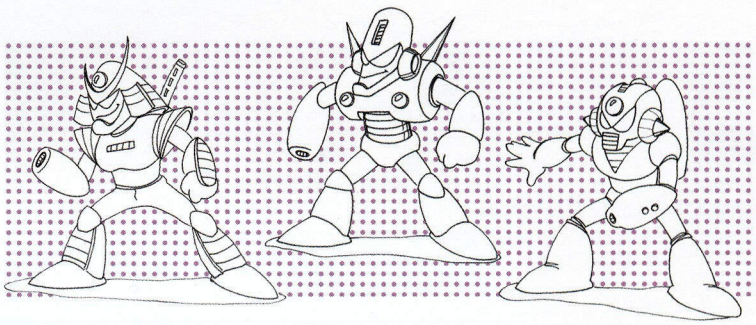
"We initially were going to have him with hair, but that just made it look like Mega Man was being mean to a human being, so... (laughs)" (Inafune)

The result of these designs was a Proto Man with an open-face helmet, who was used for both television commercials and the manual.



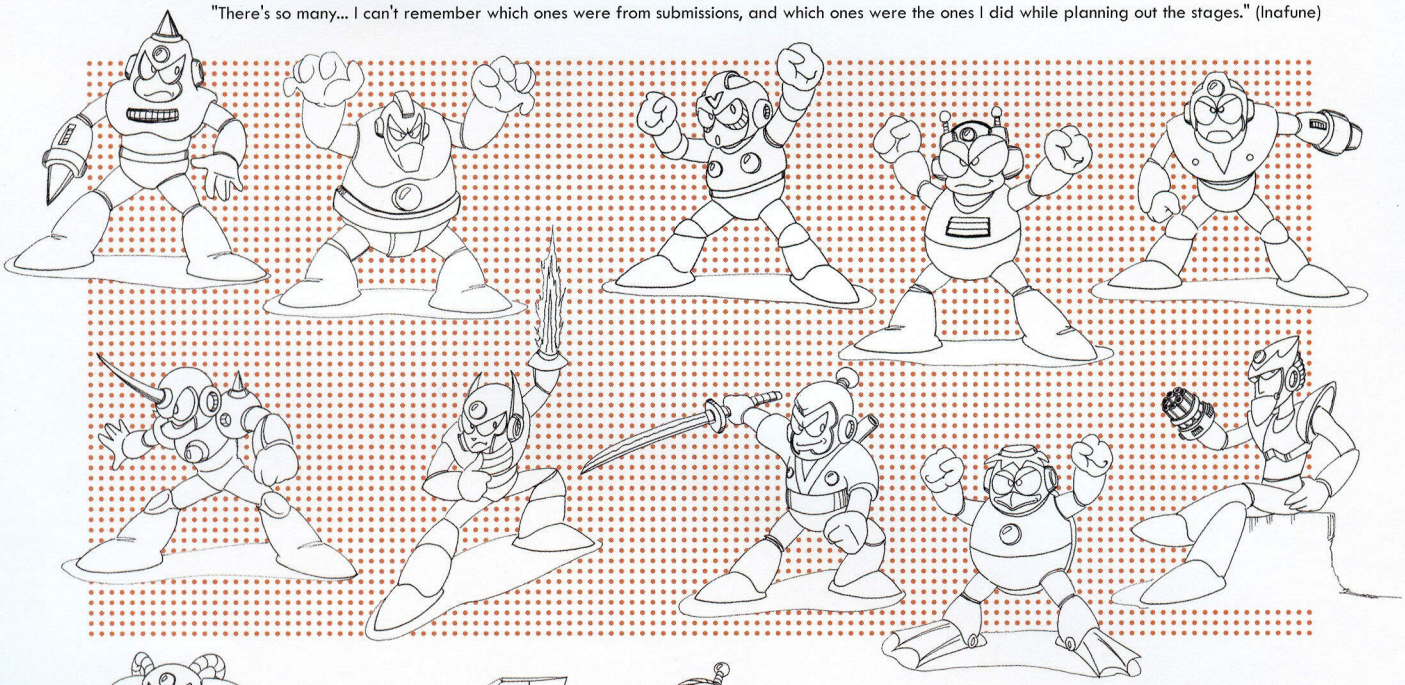
These sketches of Mega Man and Dr. Wily were for the boss character submission ads.

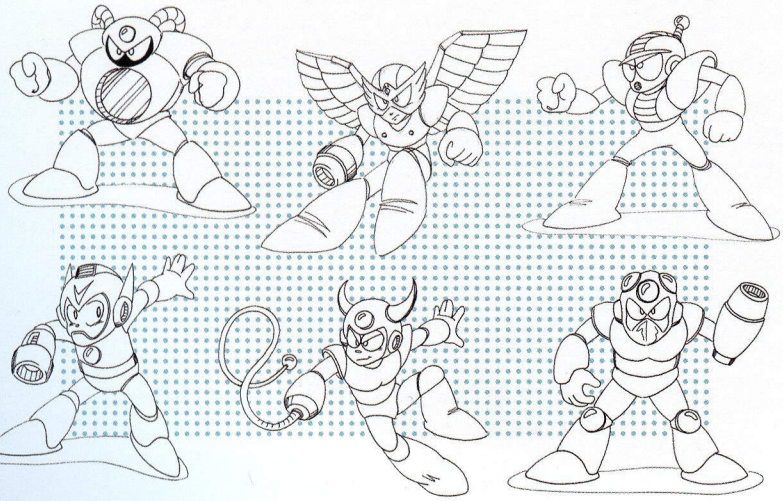
"This is the 'Thank you for all the submissions!' Wily." (Inafune)



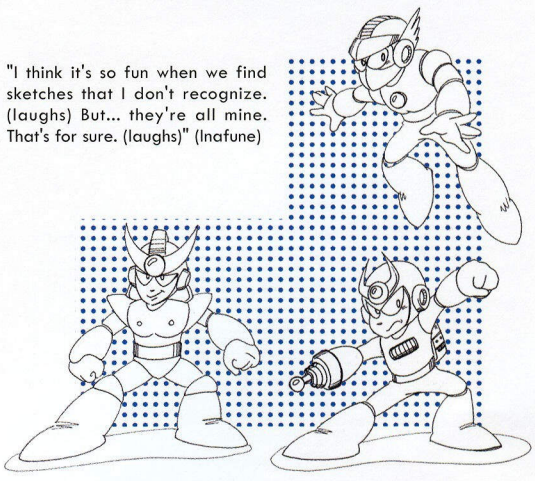
Then came the process of sifting through the submissions that came in from all over the country.

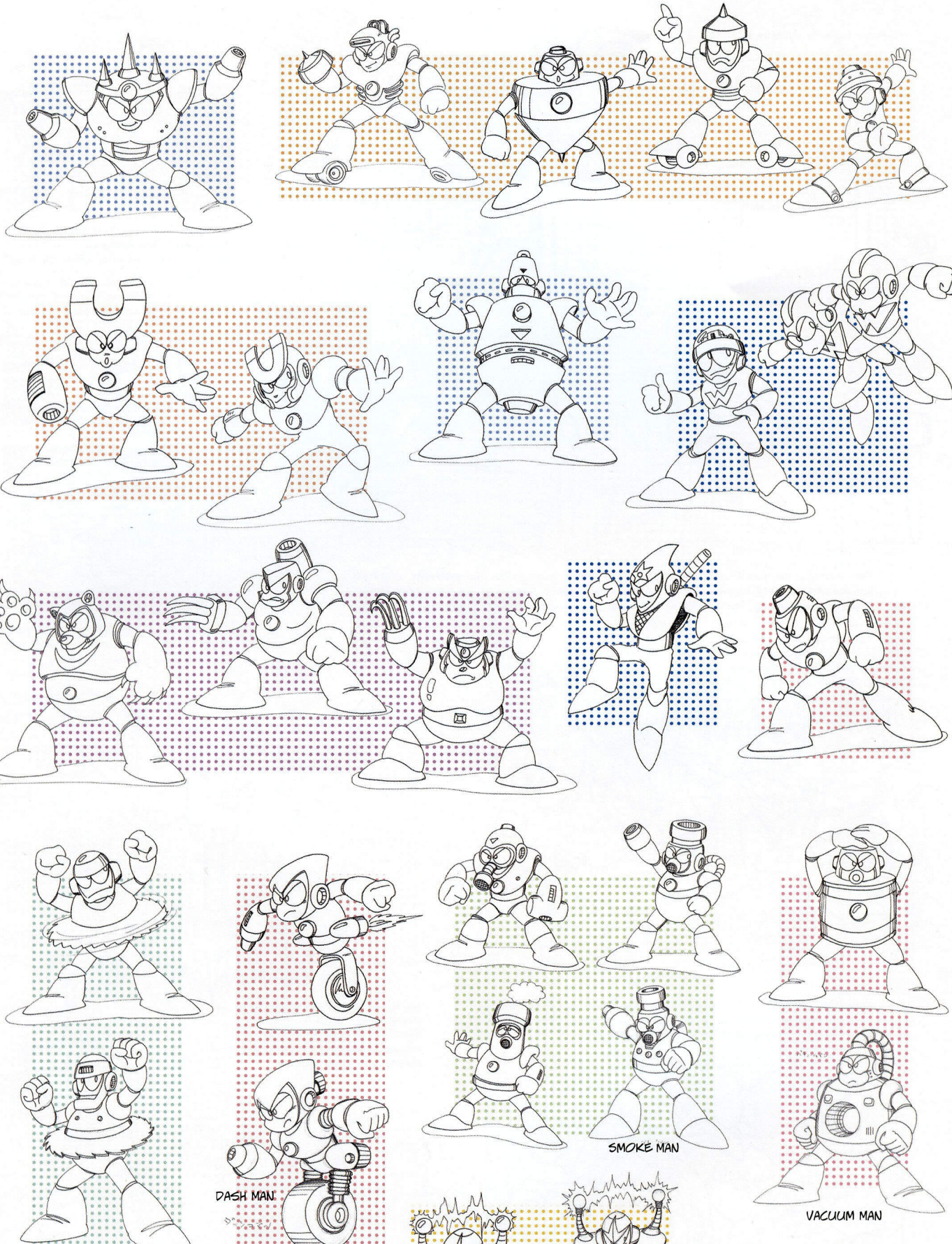
"There's so many... I can't remember which ones were from submissions, and which ones were the ones I did while planning out the stages." (Inafune)





"I think it's so fun when we find sketches that I don't recognize. (laughs) But... they're all mine. That's for sure. (laughs)" (Inafune)

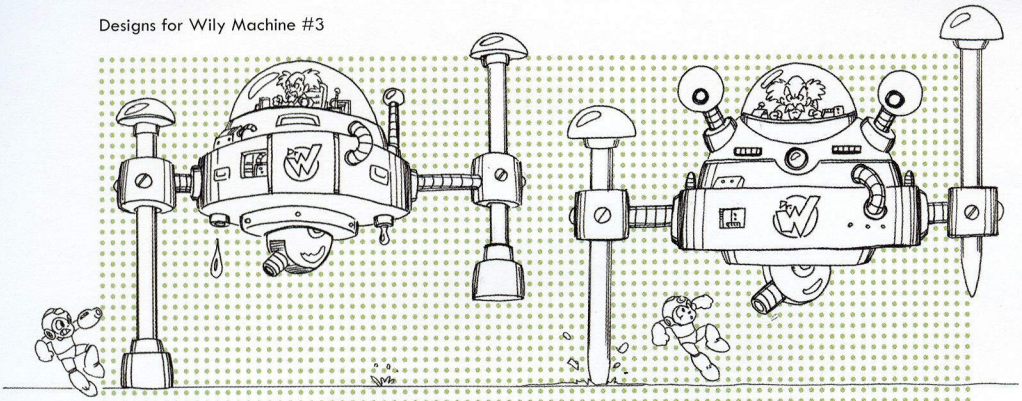


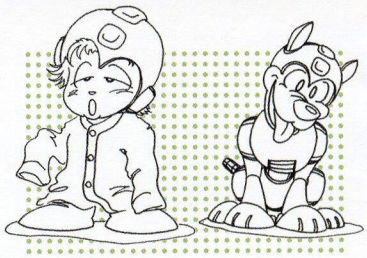


We can see that some of these sketches look very close to the final designs. The designs that were not used in the games are still just as fun as those that were. How far along in production did they swap out the chosen bosses with the placeholders?

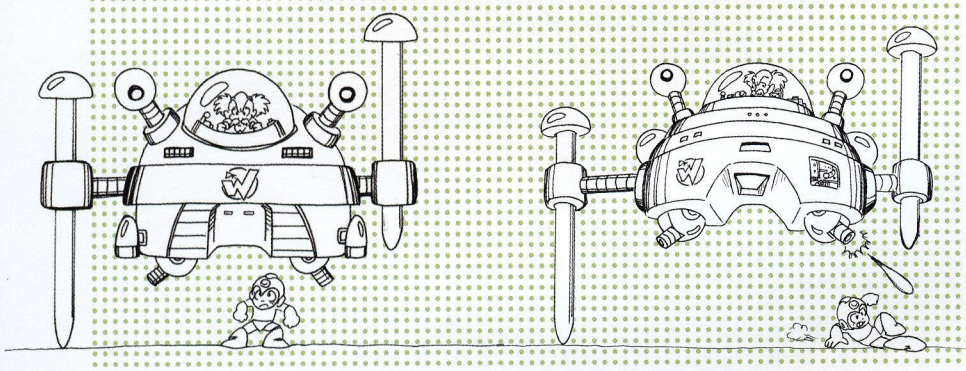
There were even more boss character submissions for "Mega Man 3" than there were for "Mega Man 2". From the sheer volume of sketches that Inafune made based on the submissions, it is clear that the competition between the "Mega Man 3" submissions was also more intense.

Designs for Wily Machine #3

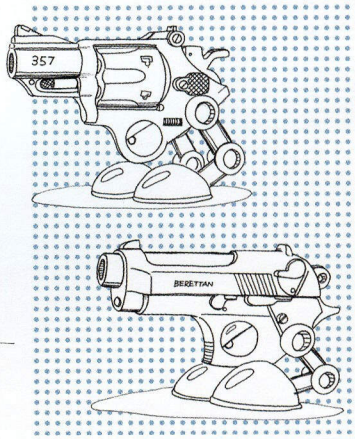




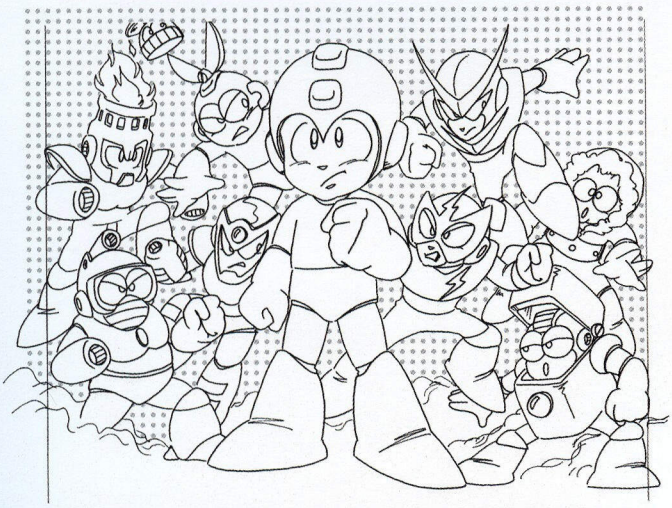
A Mega Man and Rush sketch for the "Rockman 3" box thumbnail.
"We didn't end up using either of these." (Inafune)



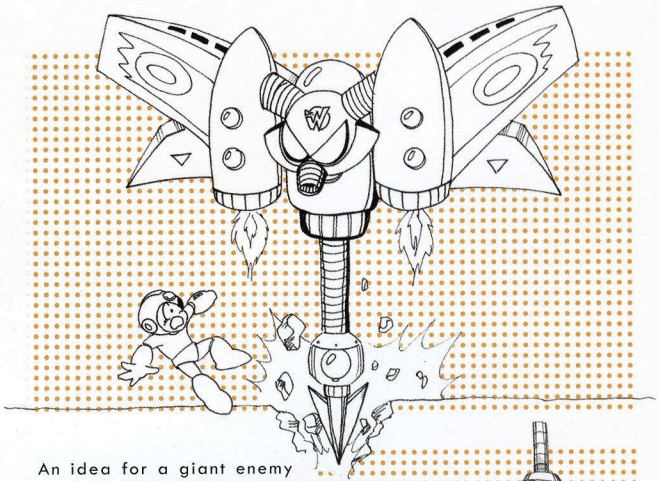
They traded in the acid drops for the stakes to perform vertical attacks, and gradually went from just one cannon to two cannons. These changes were made to give the player more opportunities to use the new "sliding" feature that was introduced in "Mega Man 3".



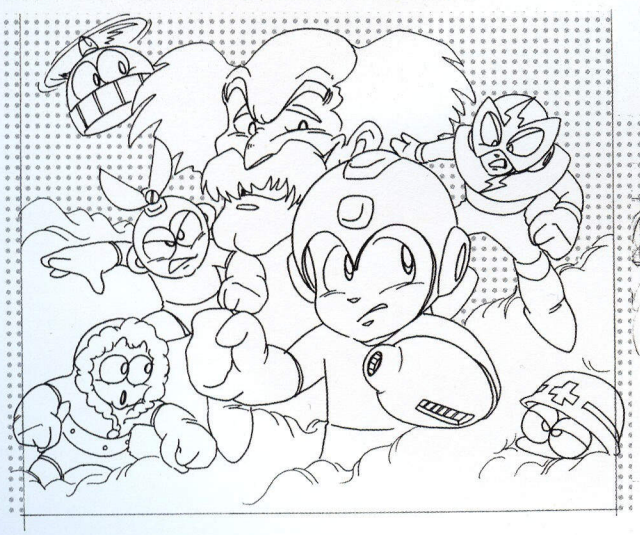
"What the heck is this!? Berettan... (laughs) There's no way we could get away with something like this now." (Inafune)



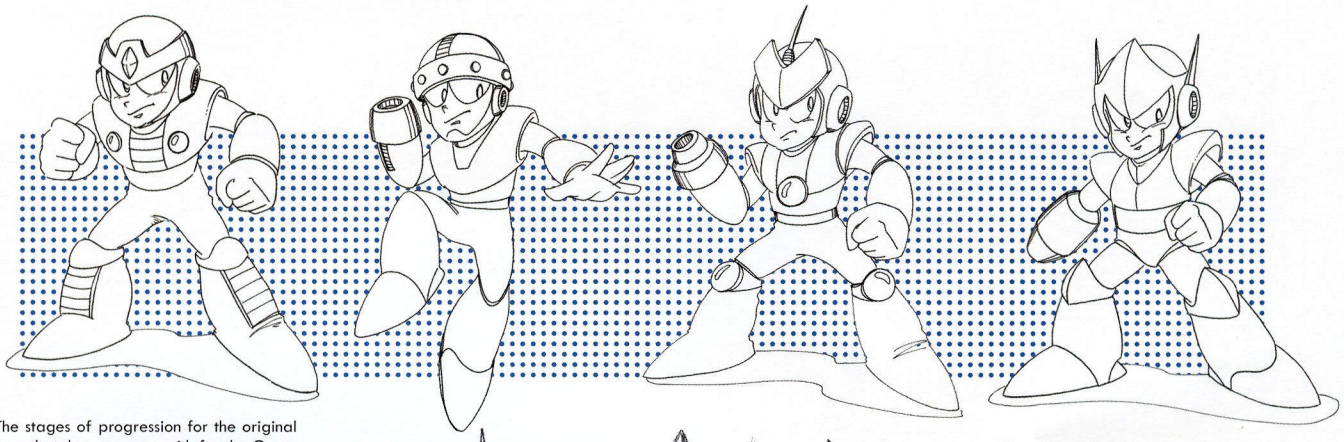
Some ideas for the package art for Rockman World ["Mega Man: Dr. Wily's Revenge" in North America] on the Game Boy. At this stage, the general setup closely resembles that of the NES versions, but is quite different from the final product.



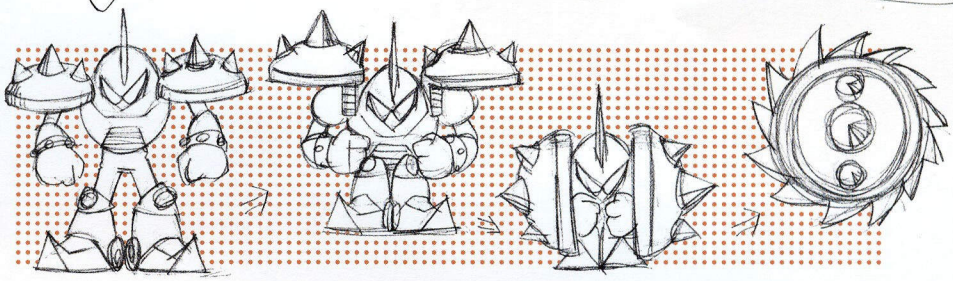
An idea for a giant enemy character in "Mega Man 4". The details of a design are usually refined on the fly while doing the dots for any given character.



"Since this title was sort of a spin-off, I wanted to make the package look really different from what you saw with the main titles. I basically went with something that looked like we were seeing him in the middle of a heated battle, which included the backs of certain characters and visible wounds all around." (Inafune)

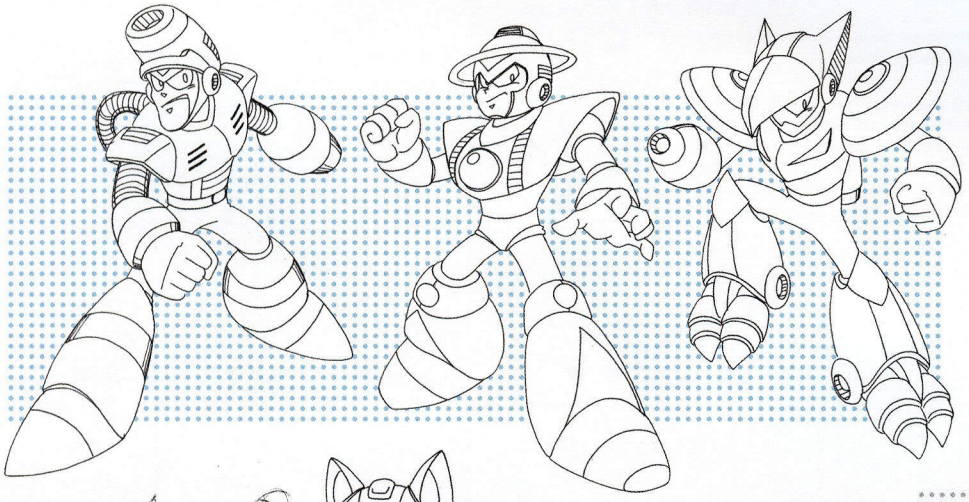


The stages of progression for the original boss that they came up with for the Game Boy version: the Mega Man Killer, Enker.



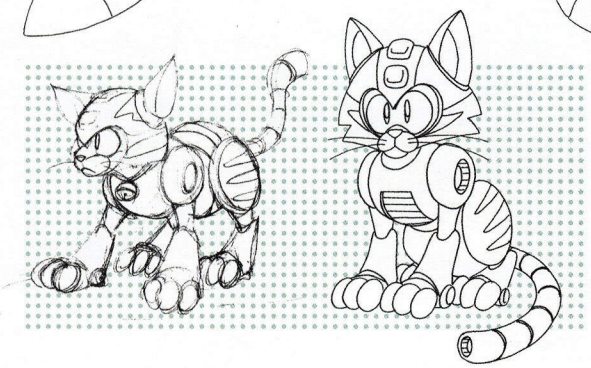
The different transformation stages of the second Mega Man Killer, Punk.

"I really got into these designs, except for 'World 2' ['Mega Man II' in America]. (laughs) I especially liked Punk, and when it was decided that he'd make an appearance in 'Battle Network', I insisted on redesigning him myself. (laughs)" (Inafune)

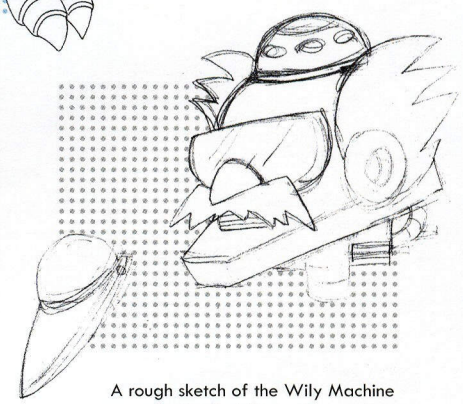


These sketches were for the Stardroids in Mega Man V.

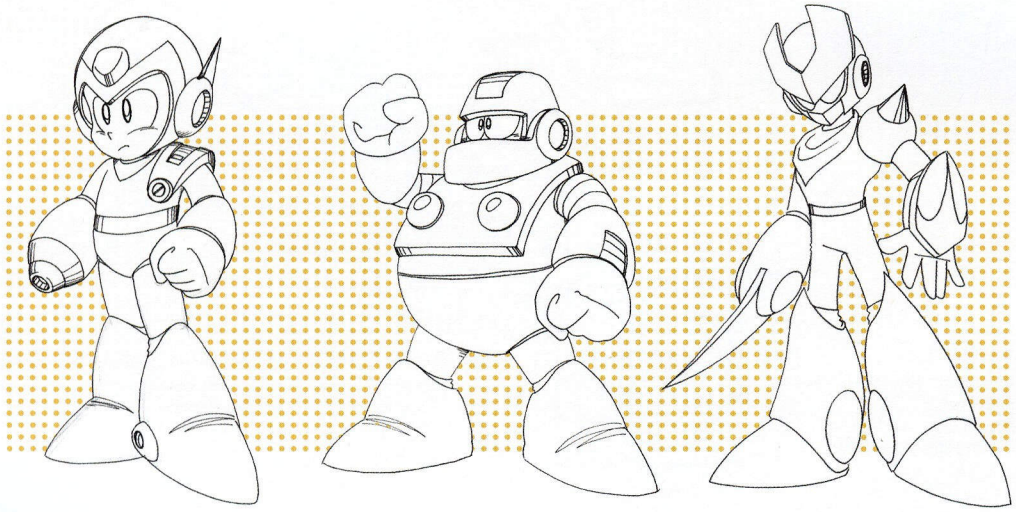
"With all of the 'World 5' ['Mega Man V' in America] boss characters being new originals, I remember I had a lot of reservations while designing them. I did wonder what it would be like if we took the whole game out into space, but I guess that's an idea for another spin-off." (Inafune)



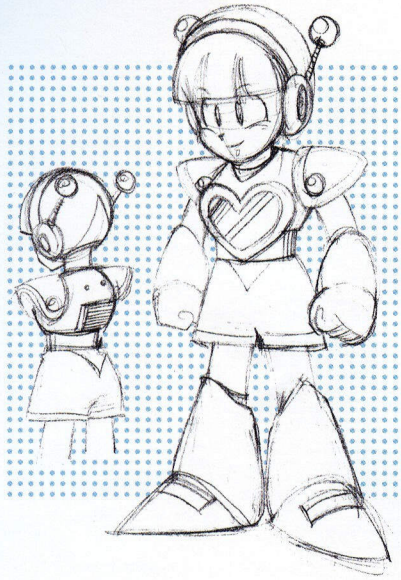
"Oh, are we already into Tango? (laughs) When we discussed bringing in a new support character, I got the request to make it a cat. I had no problem with that, as I'm quite the cat lover myself. I had a lot of fun designing sub characters based on animals." (Inafune)

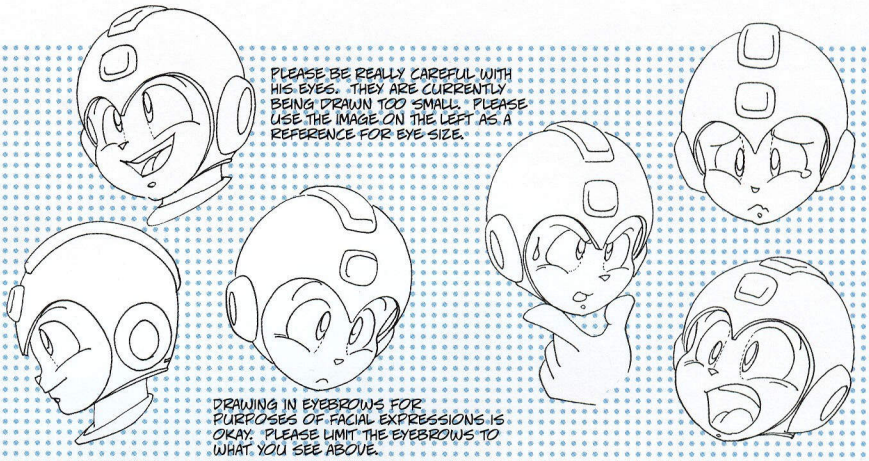


A rough sketch of the Wily Machine for the first Game Boy version.

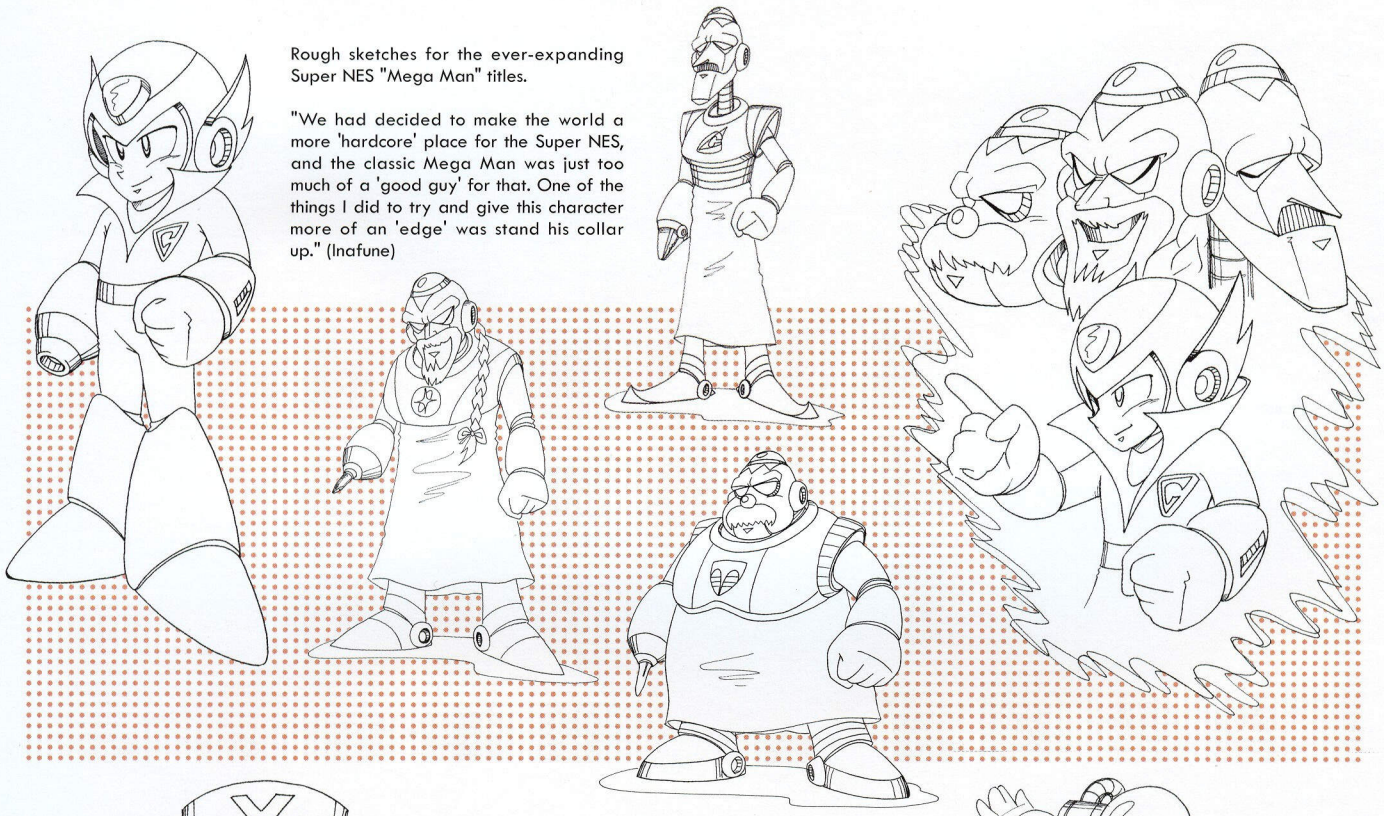


"These were probably from when I was doing random sketches for the move to Super NES." (Inafune)



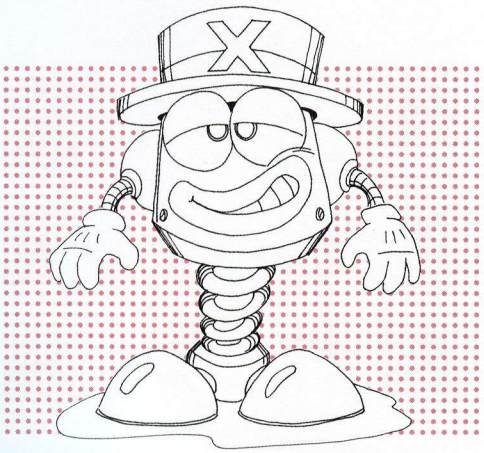


"Mega Man" was chosen to become an anime, not as a traditional television series or an OVA, but rather as an anime that would be used to introduce Japanese culture to other countries. These are the sketches I did for that project. (Inafune)



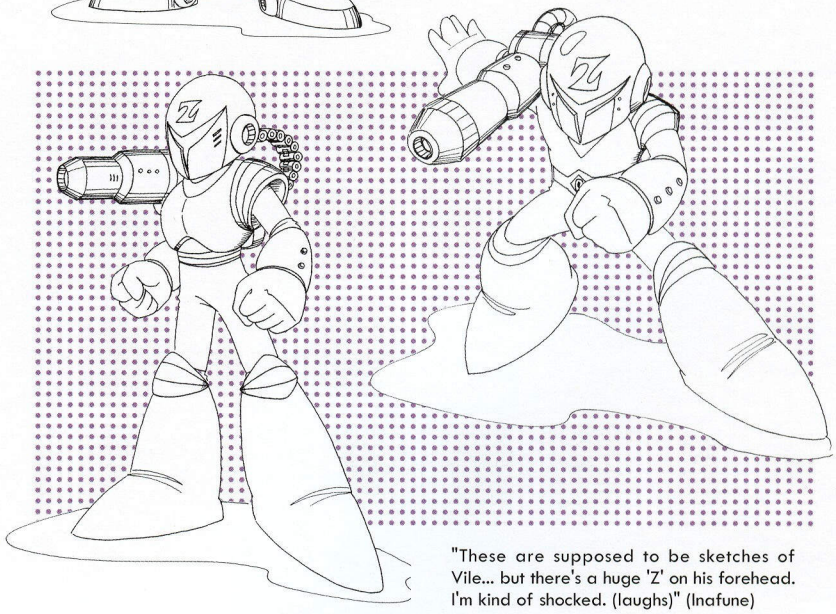
Rough sketches for the ever-expanding Super NES "Mega Man" titles.

"We had decided to make the world a more 'hardcore' place for the Super NES, and the classic Mega Man was just too much of a 'good guy' for that. One of the things I did to try and give this character more of an 'edge' was stand his collar up." (Inafune)

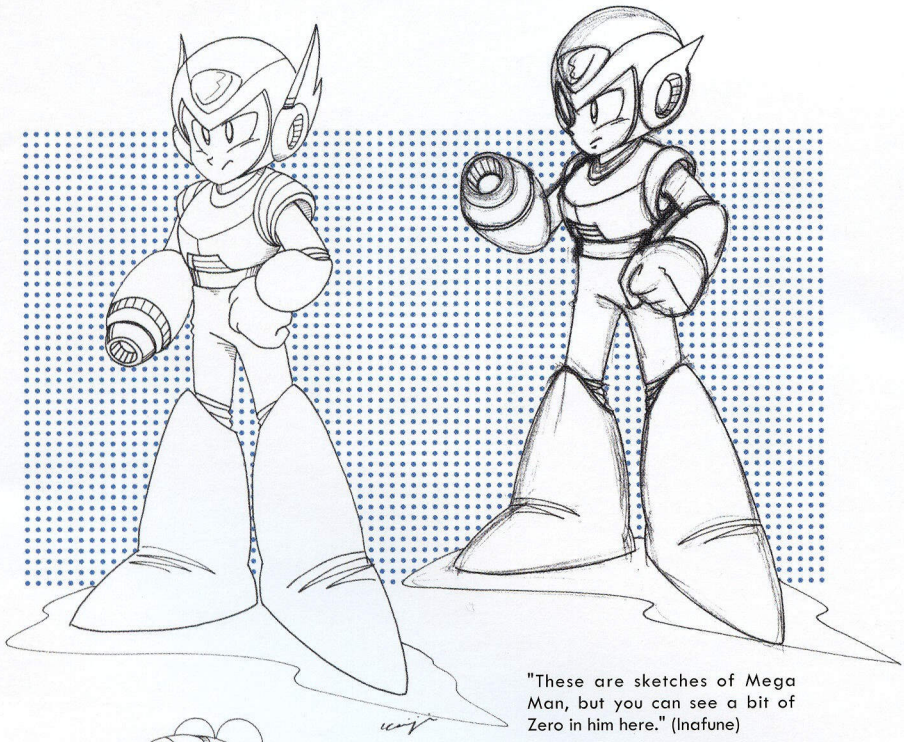


Perhaps this was an idea for another support character like Eddie and Beat? There is an "X" on his hat...

"Who's this guy!? I don't remember drawing this. (laughs)" (Inafune)

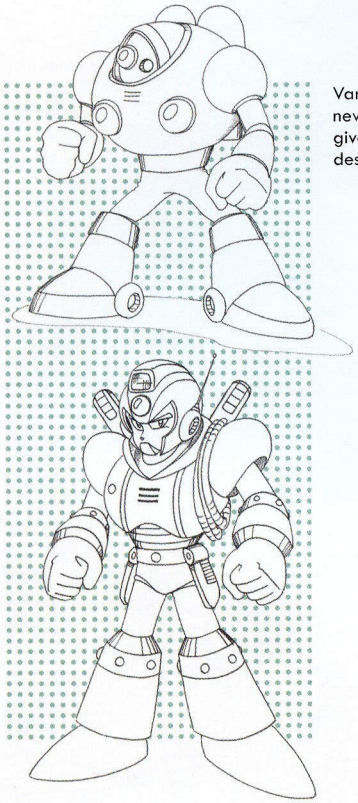


"These are supposed to be sketches of Vile... but there's a huge 'Z' on his forehead. I'm kind of shocked. (laughs)" (Inafune)

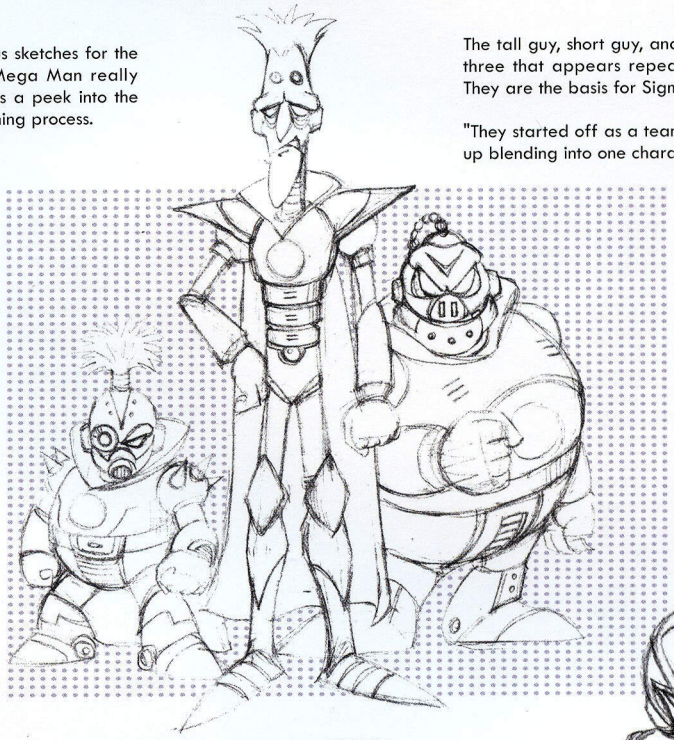


"These are sketches of Mega Man, but you can see a bit of Zero in him here." (Inafune)

"When I was thinking up new boss characters for the new series, I thought about merging animals and machines. This is an example of that." (Inafune)

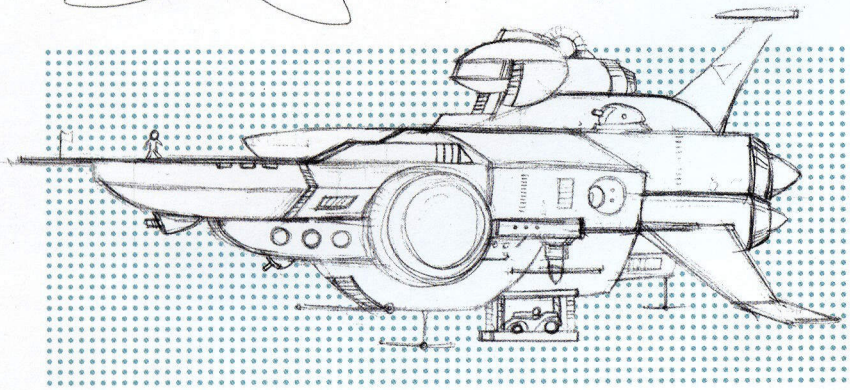


Various sketches for the new Mega Man really give us a peek into the designing process.



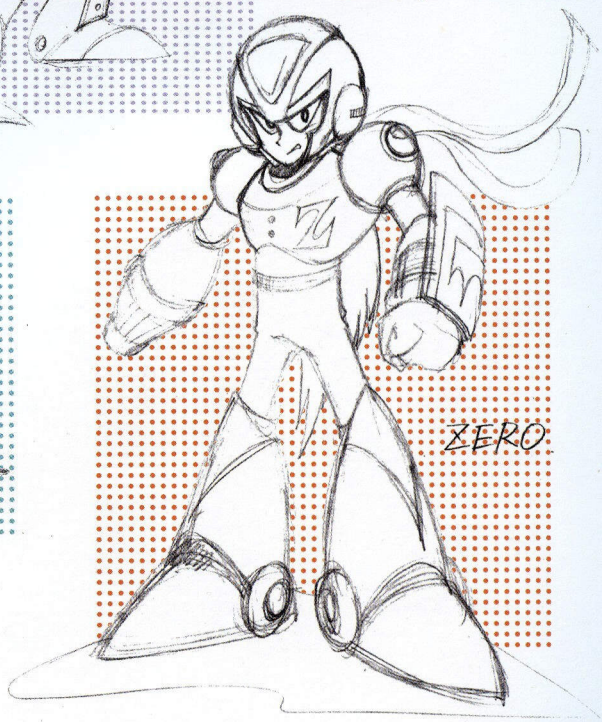
The tall guy, short guy, and chubby guy make up a team of three that appears repeatedly among Inafune's sketches. They are the basis for Sigma and the X-Hunters of "X2".

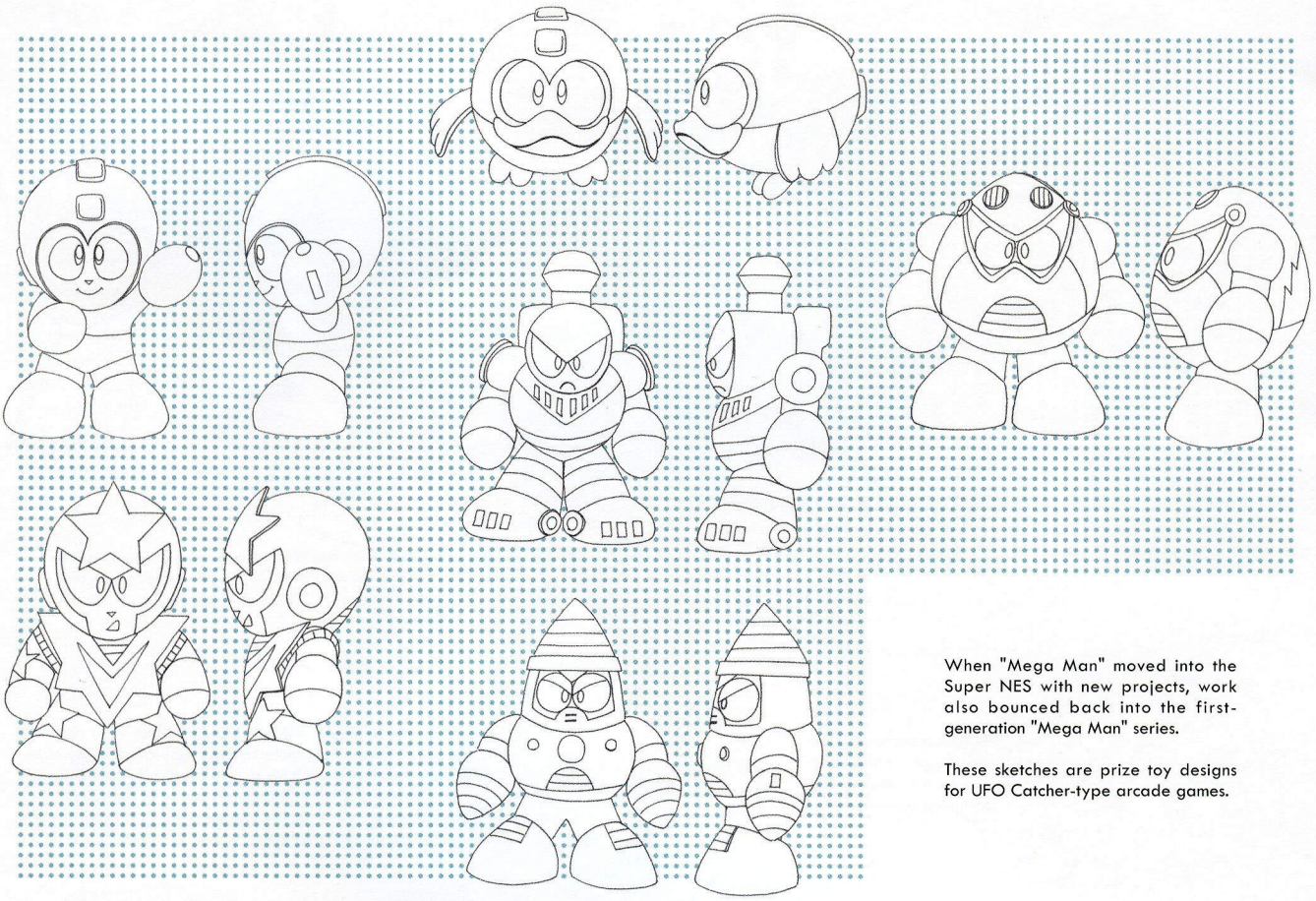
"They started off as a team of three villains, but they ended up blending into one character... namely, Sigma." (Inafune)



With the upgrade in hardware that the Super NES represented, large warships like this one became a reality. This sketch is an early rendition of what became the Death Rogumer.

Even the earliest sketches of Zero clearly bear his name.





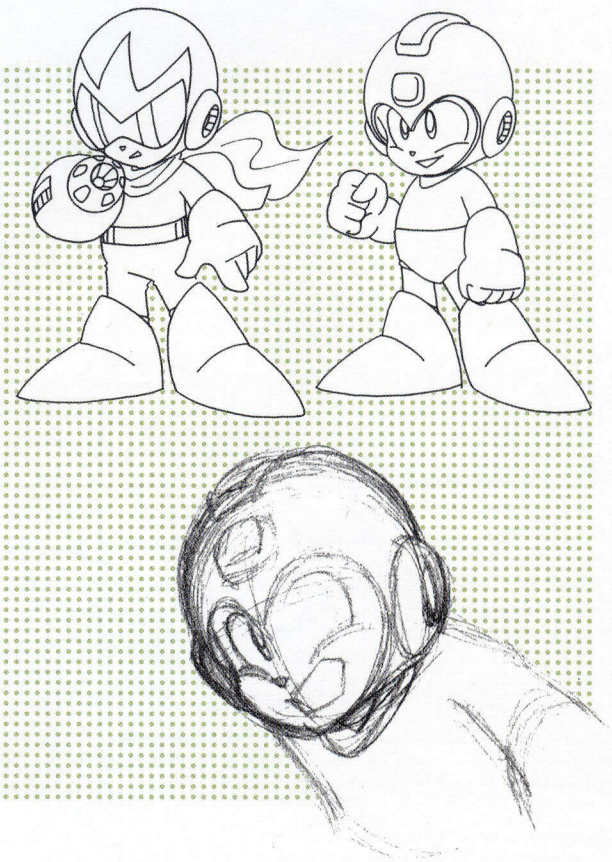
When "Mega Man" moved into the Super NES with new projects, work also bounced back into the first-generation "Mega Man" series.

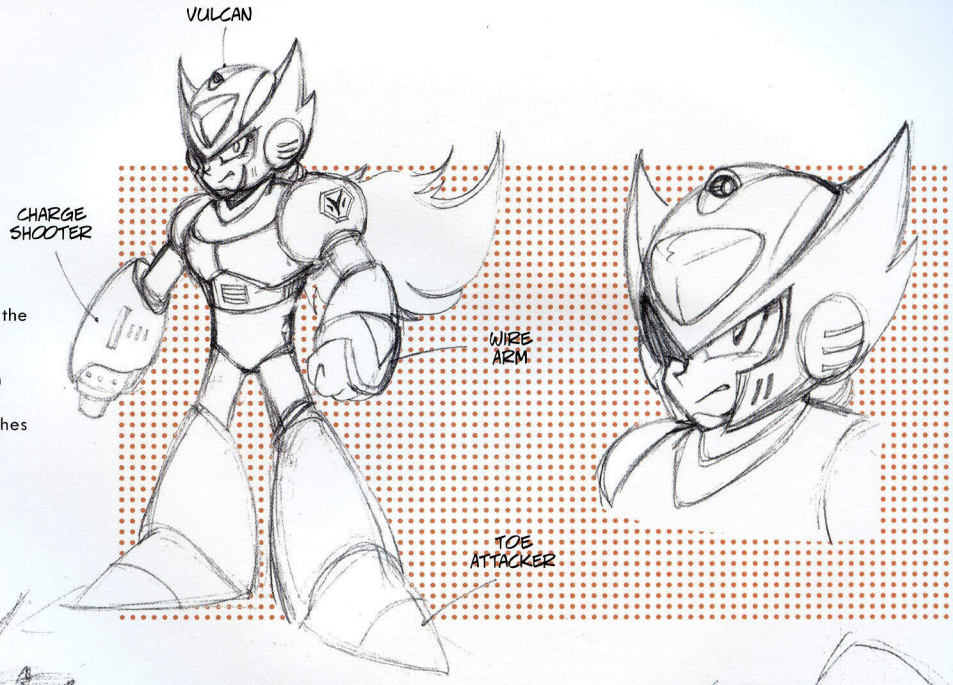
These sketches are prize toy designs for UFO Catcher-type arcade games.

The cover illustration for one of the Capcom Fan Club bulletins. Mega Man appears together with some "Street Fighter II" characters and a Red Arremer. *[Editor's note: "Red Arremer" is an enemy from another Capcom game series, "Ghosts 'n Goblins".]*

These sketches of cute, miniature versions of Mega Man and Proto Man serve no particular purpose.

"Every now and then, I'd have some spare time between tasks at work. These bouts of free time often led to my experimenting with different styles and ideas." (Inafune)

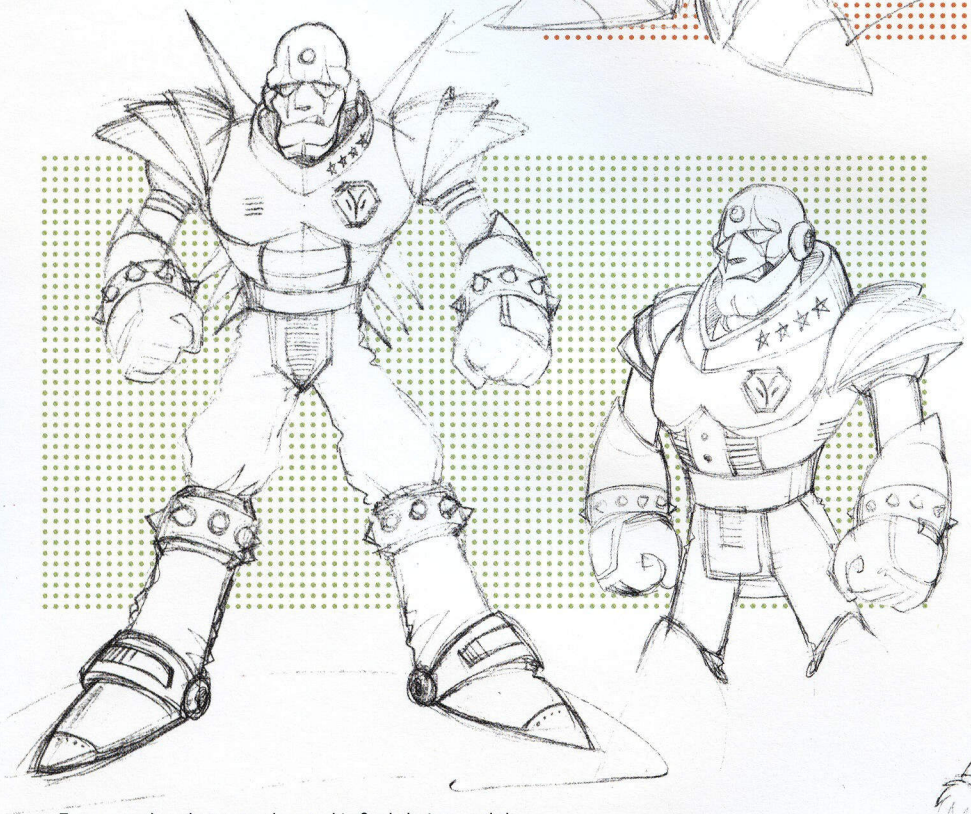




It looks like Inafune was gradually refining the design for the new Mega Man.

"I was going for a harder, wilder feel." (Inafune)

With a clear focus in mind, Inafune's sketches quickly took shape.

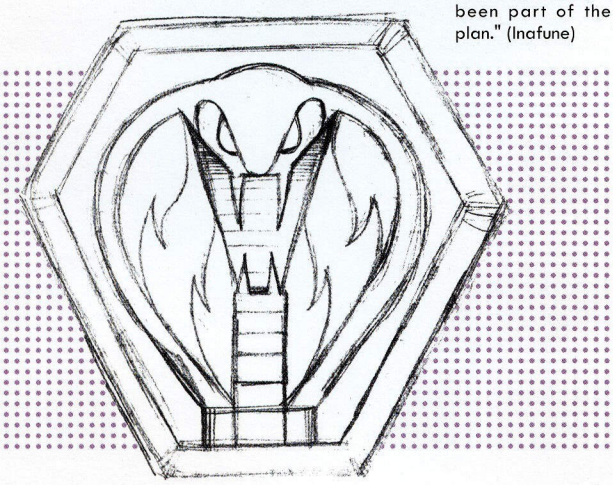


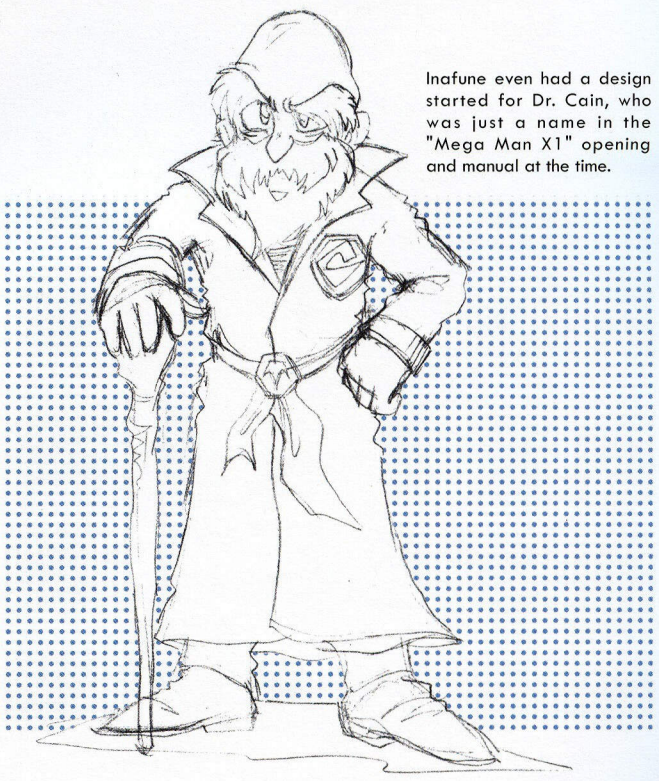
Zero was already pretty close to his final design, and the three bad guys we saw earlier had been mushed together to become Sigma.

There was already an early concept for a female operator at this point.

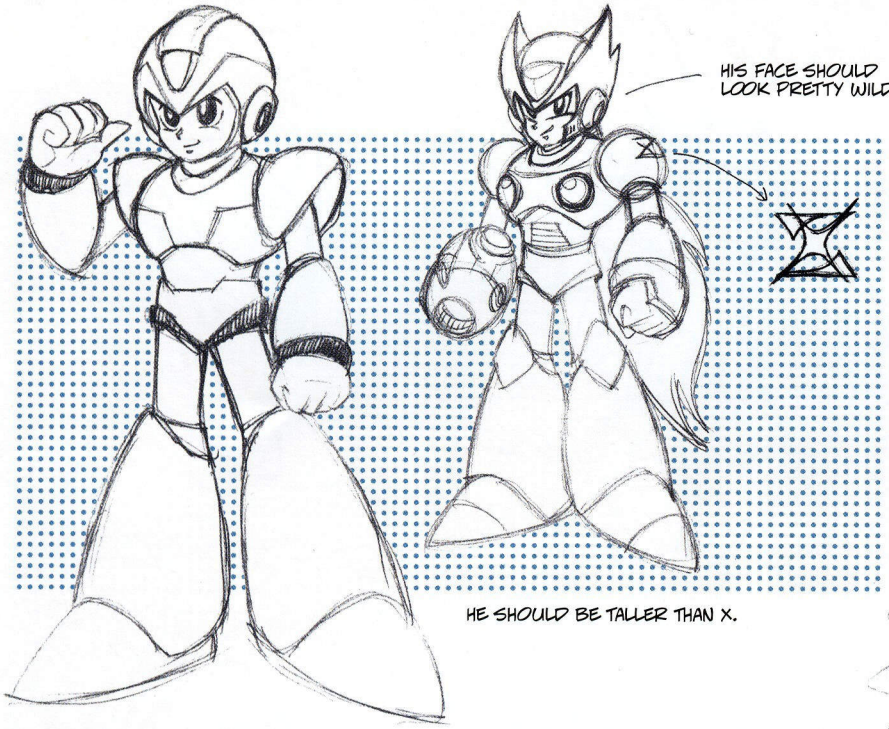
Upon closer inspection, we can see the letter "W" incorporated into the cobra crest.

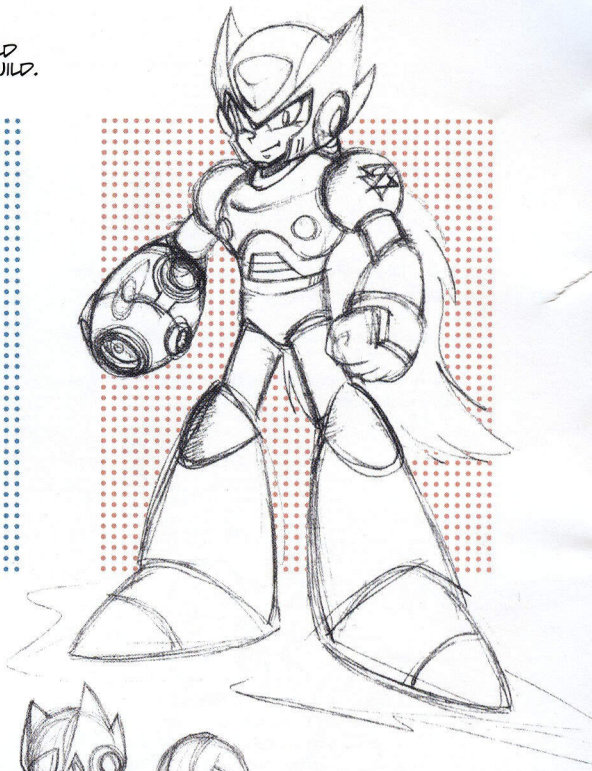
"The connection with Wily had always been part of the plan." (Inafune)



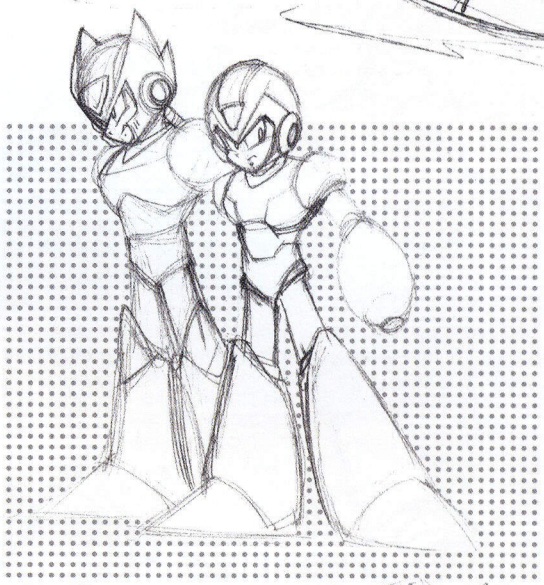


Inafune even had a design started for Dr. Cain, who was just a name in the "Mega Man X1" opening and manual at the time.

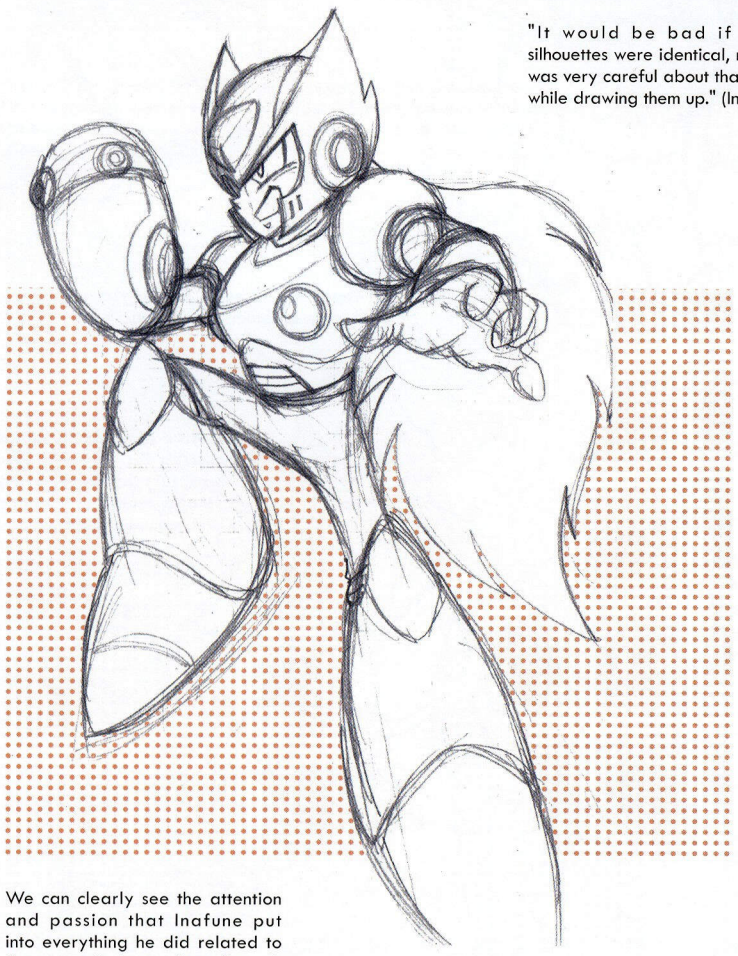




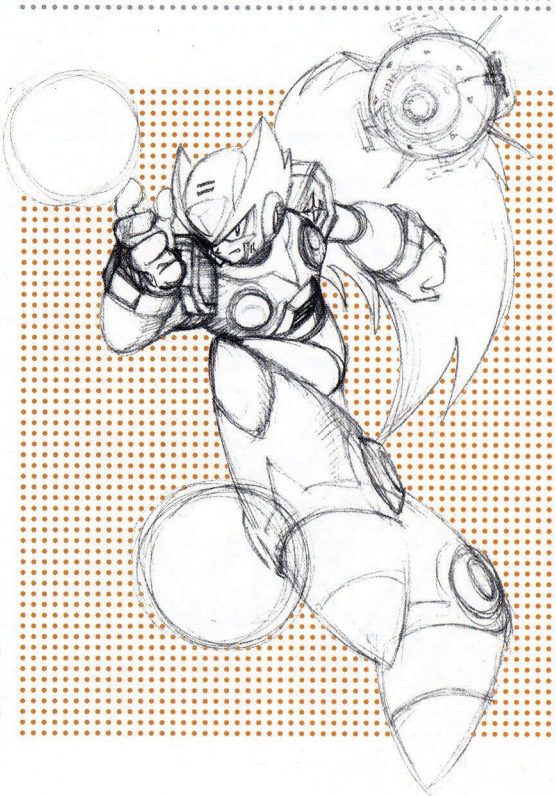
"I wonder who drew these?" (Inafune)
There aren't any particular notes on the sketches of X, but there are many detailed notes scattered all around the sketches of Zero. Many commercial goods were made based on the "Mega Man X" series, including trading cards and toy models. The art for such items was usually contracted out to companies outside of Capcom. These sketches may have been submitted by an external designer.



"It would be bad if their silhouettes were identical, right? I was very careful about that point while drawing them up." (Inafune)



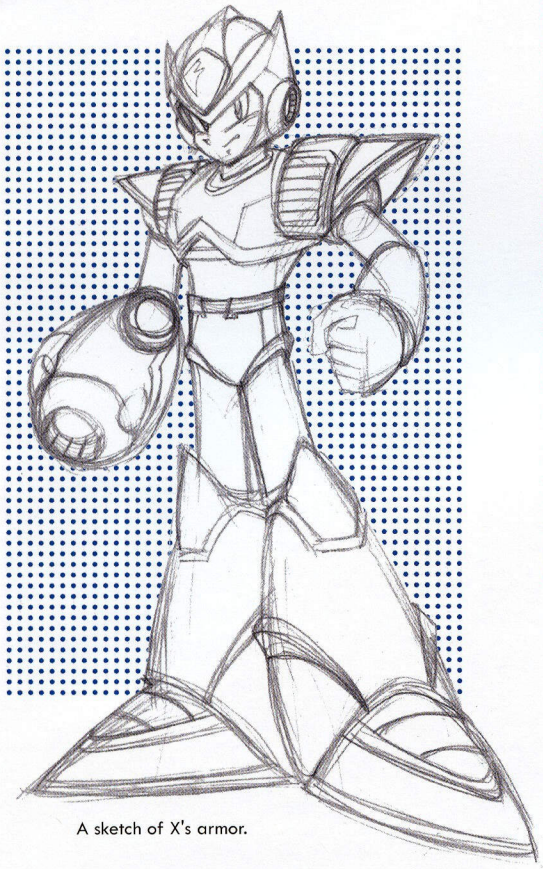
We can clearly see the attention and passion that Inafune put into everything he did related to Zero, even in the earliest of rough sketches.



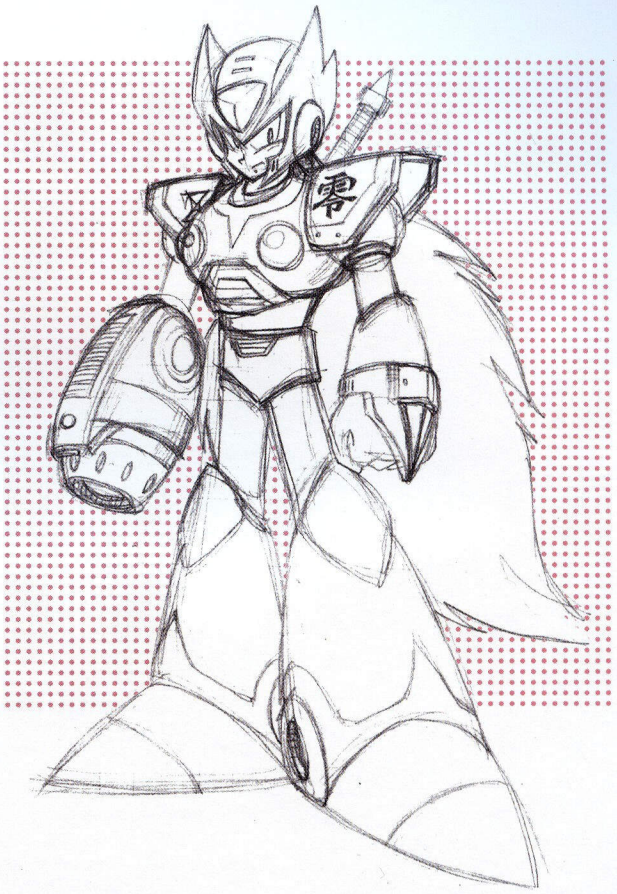
We can see a few orbs floating around Zero in this sketch.

"I think this was for 'X2'? I was thinking about implementing weapons like these." (Inafune)

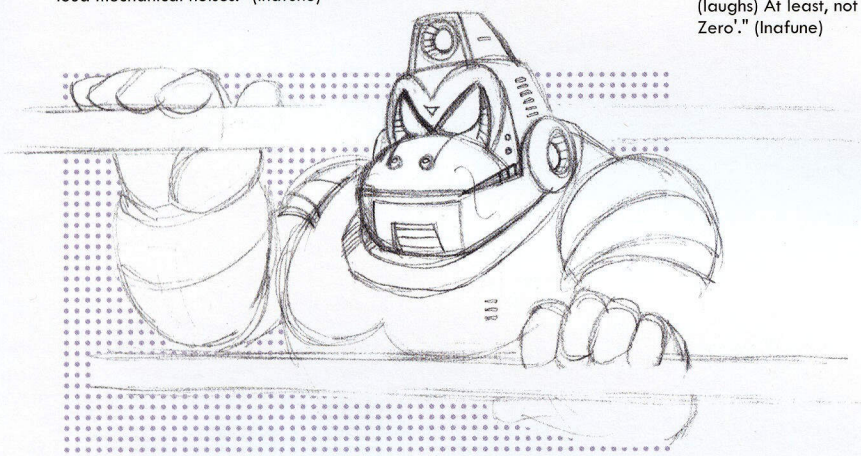
When making the shift to "X2", Zero got shoulder armor, an upgrade to his buster, and a beam saber on his back.



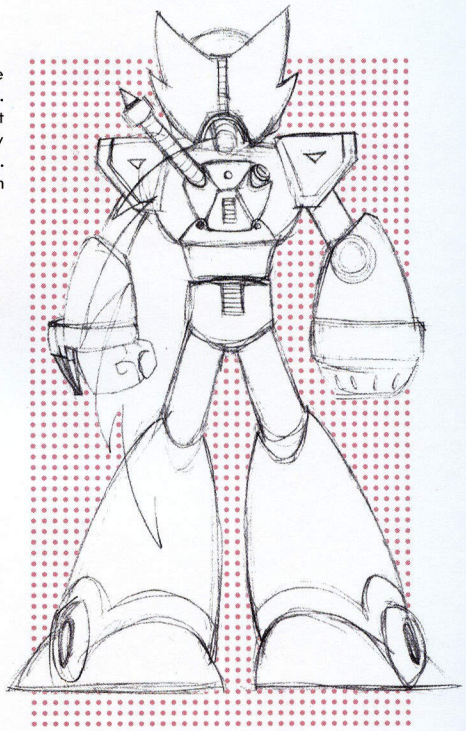
A sketch of X's armor.

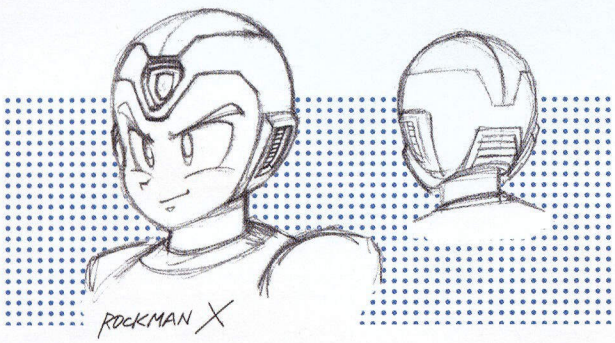


"This was another sketch I did for 'X2'. I probably drew this when I was suggesting that we have a giant 'MechaniKong' type character that would grab at things with his big hands, making loud mechanical noises." (Inafune)



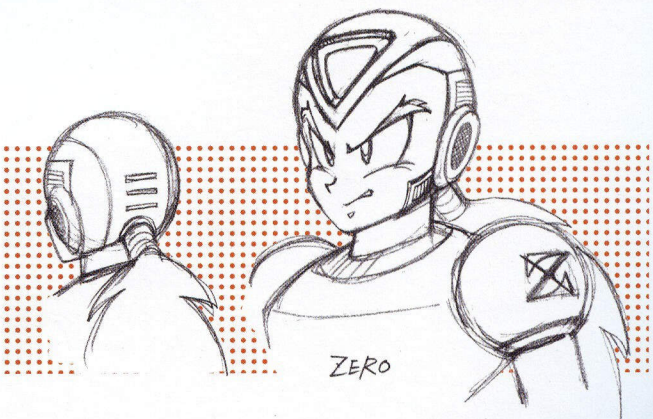
"Usually, moving on to a new title means new designs for everything... but even when I was convinced to let someone else draw Zero, I absolutely refused to let them change anything. (laughs) At least, not until 'Mega Man Zero'." (Inafune)

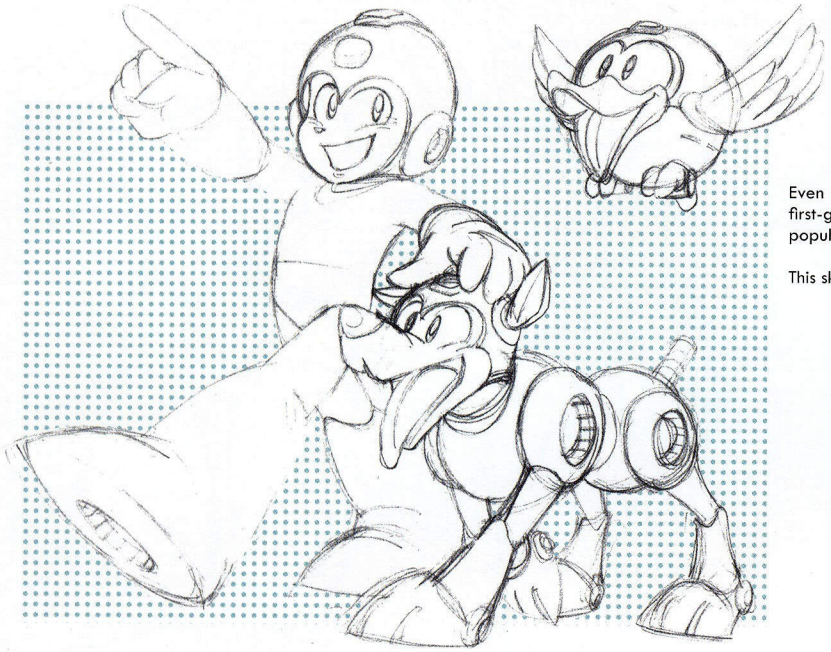




These designs of what X and Zero look like under their helmets were done for Bandai's line of Mega Man X toys.

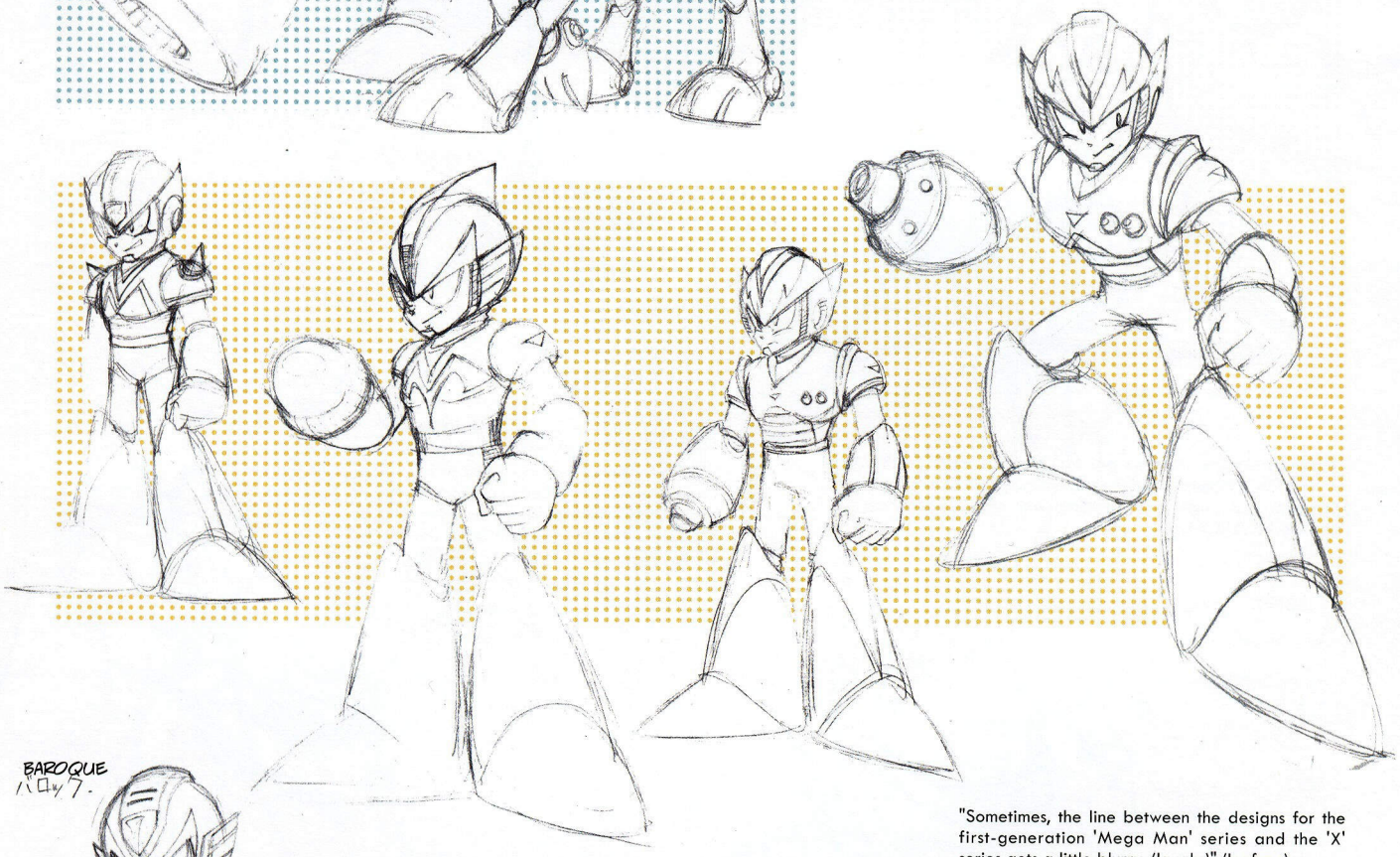
"As you can see, they weren't just bald under there. (laughs)" (Inafune)

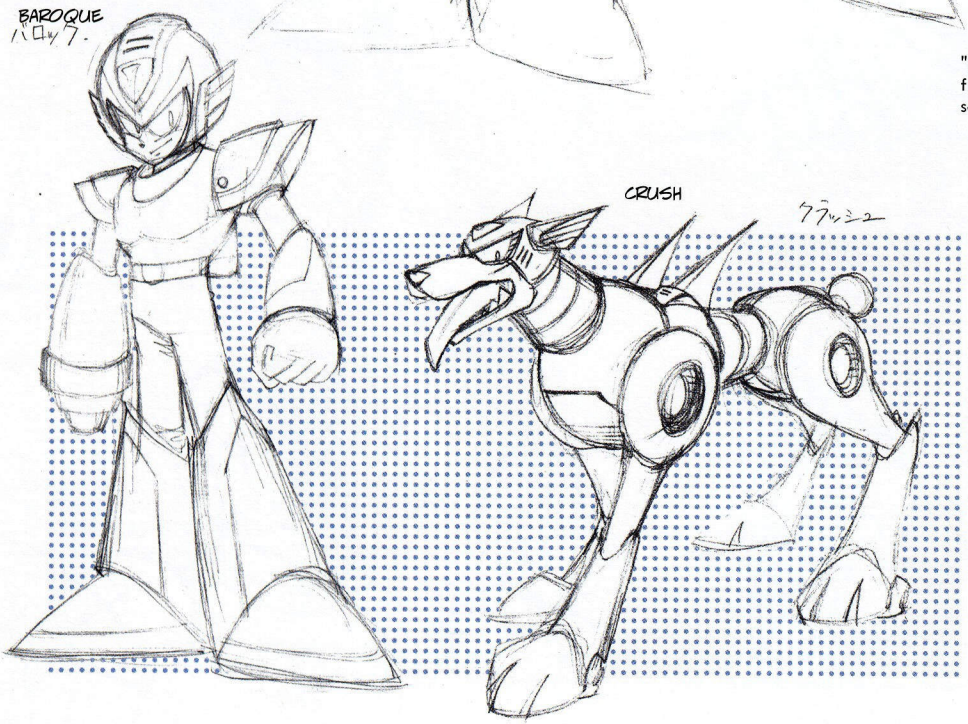




Even after the 'X' series found its groove, the first-generation 'Mega Man' series was still very popular and enjoyed many more sequels.

This sketch was done for "Mega Man 7".



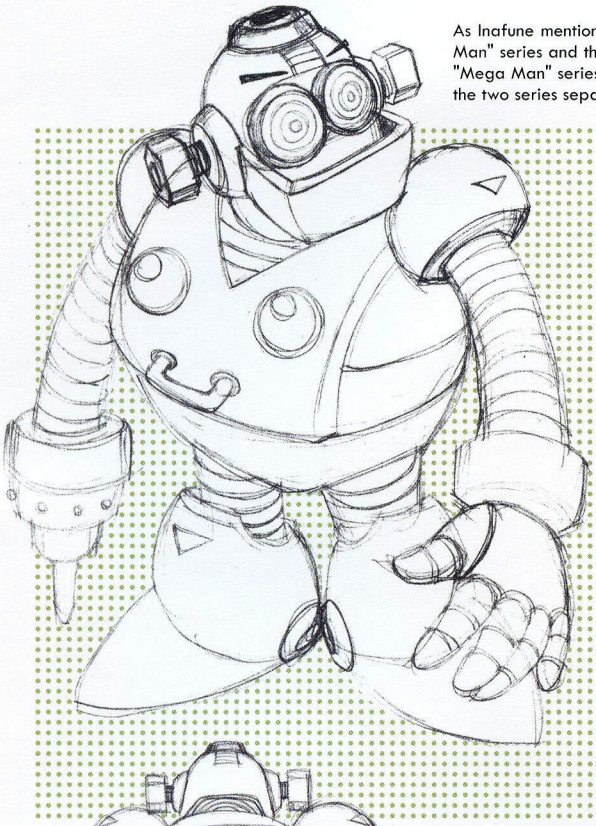


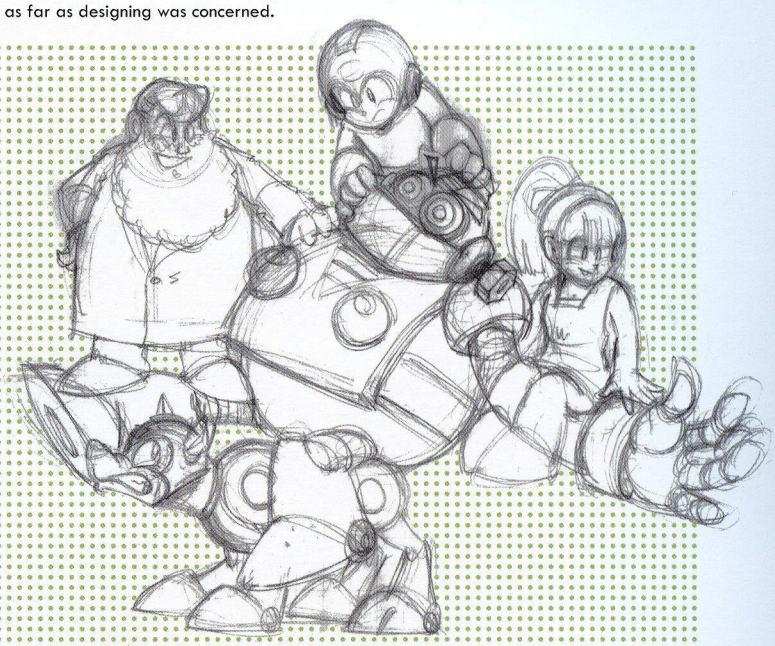
"Sometimes, the line between the designs for the first-generation 'Mega Man' series and the 'X' series gets a little blurry. (laughs)" (Inafune)

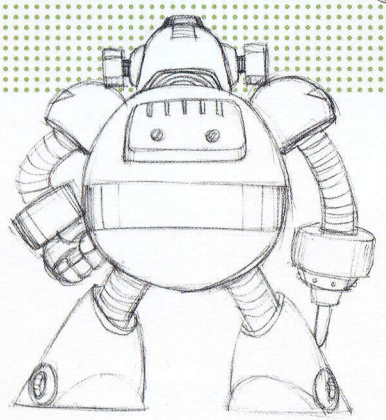
"Baroque" and "Crush" are the designs that Bass and Treble were based off of.

"Since Proto Man was kind of straddling the fence, I wanted to bring in a full-time rival for Mega Man. I wanted a guy who was extremely competitive, and absolutely hated to lose." (Inafune)

As Inafune mentioned, it was sometimes difficult to keep the designs for the "Mega Man" series and the "X" series distinct. This is a sketch of Auto that was done for the "Mega Man" series, and we can see how Inafune was trying different things to keep the two series separate as far as designing was concerned.

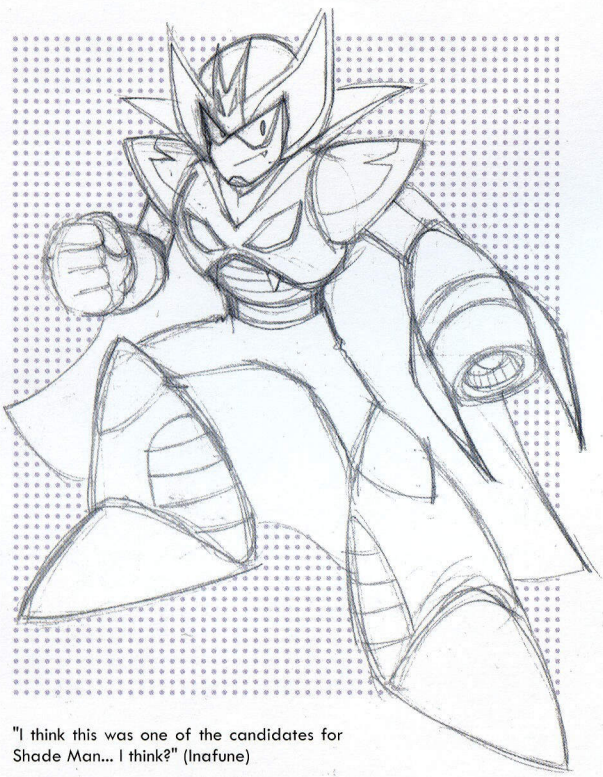






"Auto's pretty... complex, isn't he? It got to the point where I wasn't even sure what made him so amazing. (laughs) Sometimes, I can't believe that I actually drew him." (Inafune)

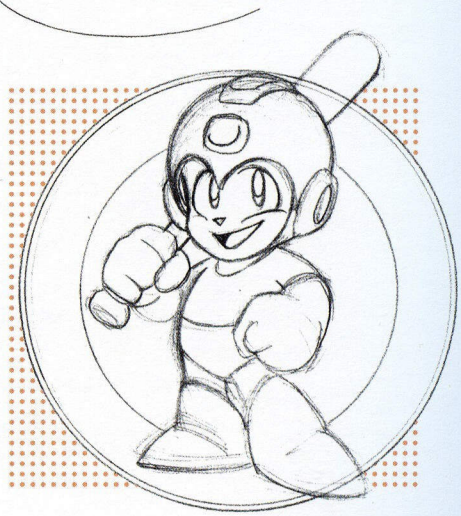
The rough draft of the package art for "Rockman's Soccer". Guts Man was initially slated to join the cast for this title, but when he was pulled out of the final game, he was replaced with Proto Man in the illustration.

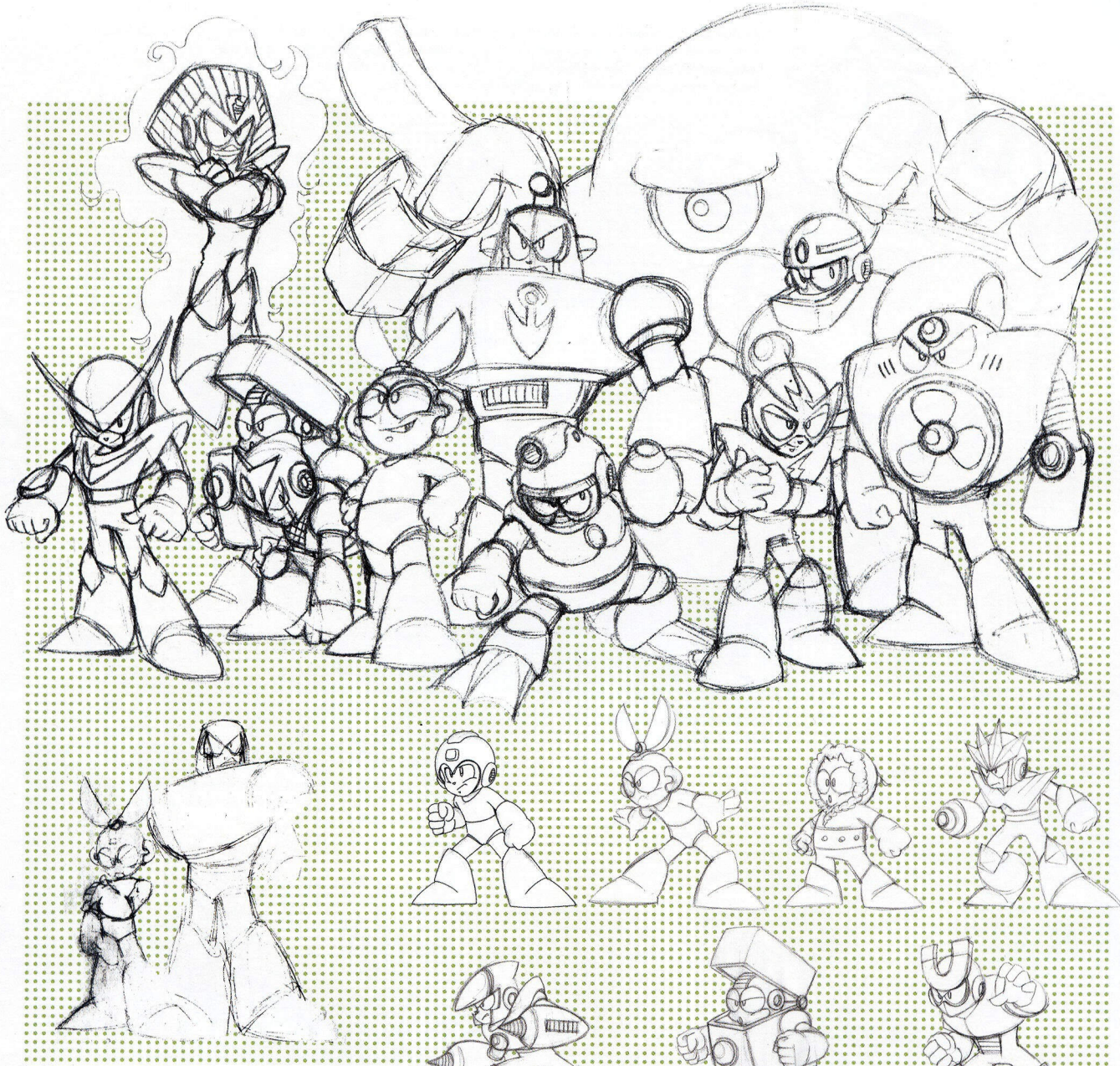


"I think this was one of the candidates for Shade Man... I think?" (Inafune)

Could this be an illustration that was done shortly before or after "Mega Man's Soccer"? Perhaps there were plans for a Mega Man baseball game?

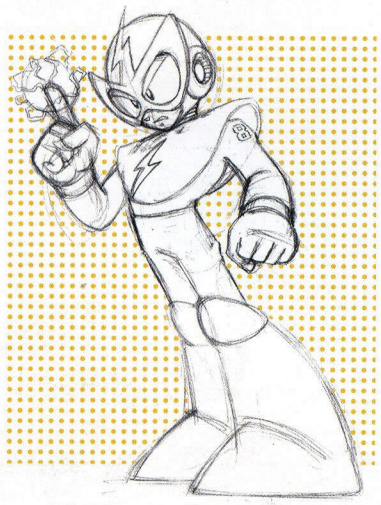
"I have no idea when I drew this, not to mention what I drew it for. (laughs)" (Inafune)





These sketches were done around the release of the arcade game. Inafune seemed to make minor touch-ups to the familiar characters as he drew them, almost as if he was exploring what they would be like if he was drawing them for the first time again.

"They were able to do so much more with the details in the graphics. It made me really happy with regard to the designing aspect of it all." (Inafune)



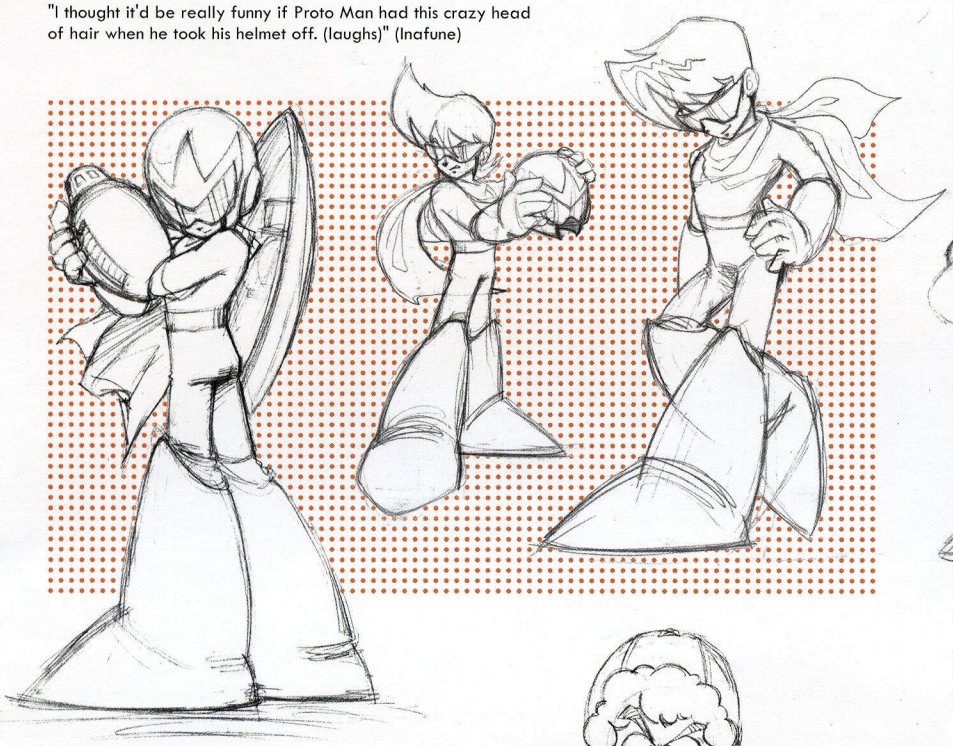
This is the Elec Man that was included in the Grand Rockman Exposition in the Capcom Secret File celebrating Mega Man's 10th anniversary.

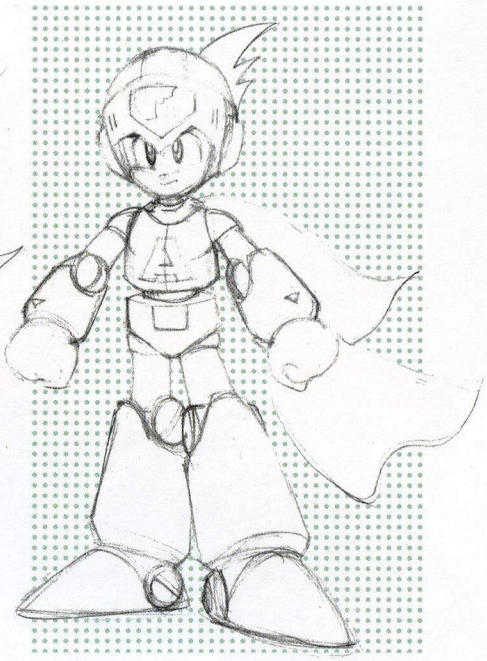
"Wood Man was so easy to make because once we had the main body, all we had to do was make his leaves spin. That's the main reason we decided to reuse him in the SEGA Saturn version of '8'. (laughs)" (Inafune)

Wood Man was used in the overseas versions of the game as well.

Sketches of Proto Man that were done during the development stages of "Mega Man 8".

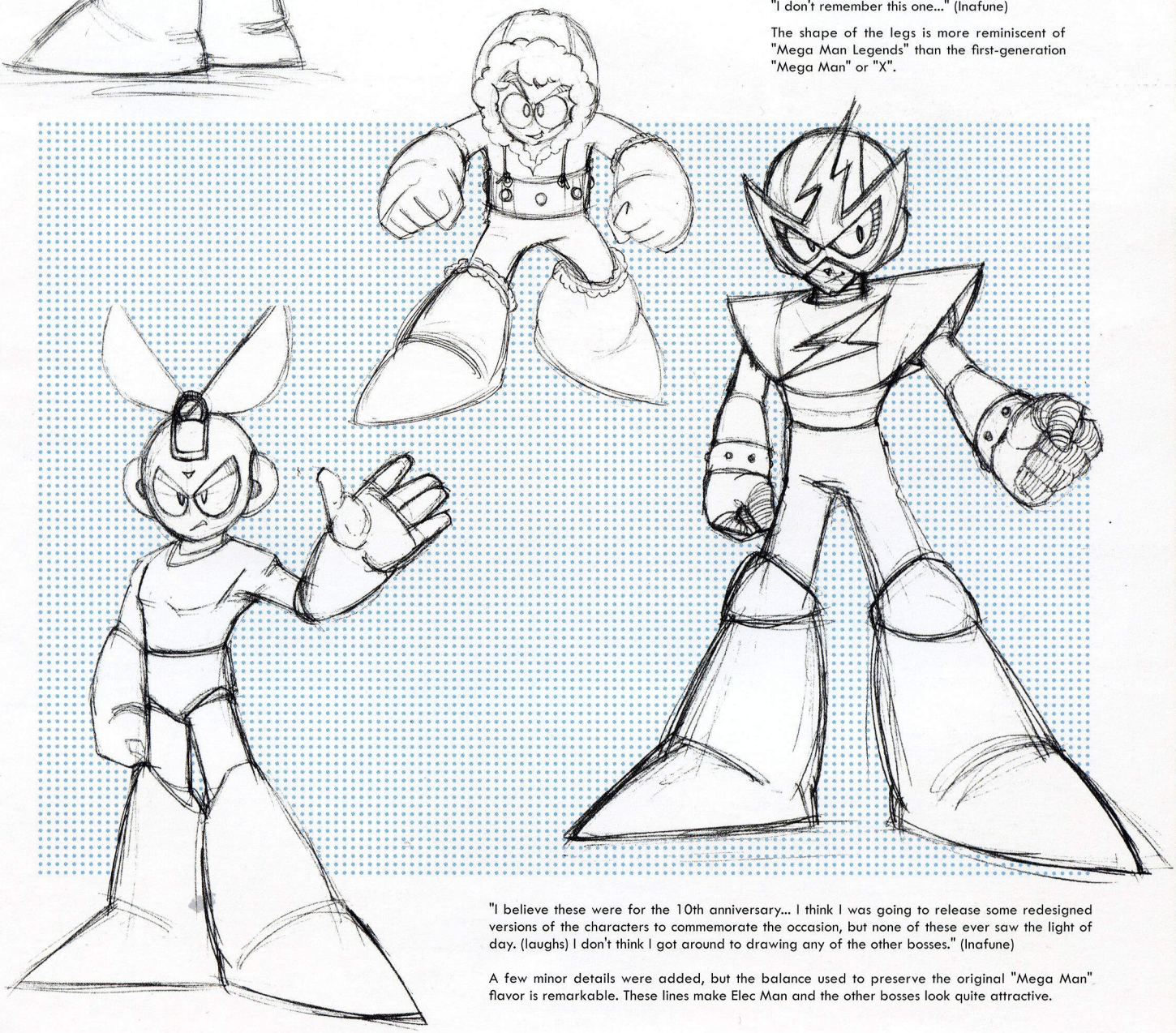
"I thought it'd be really funny if Proto Man had this crazy head of hair when he took his helmet off. (laughs)" (Inafune)





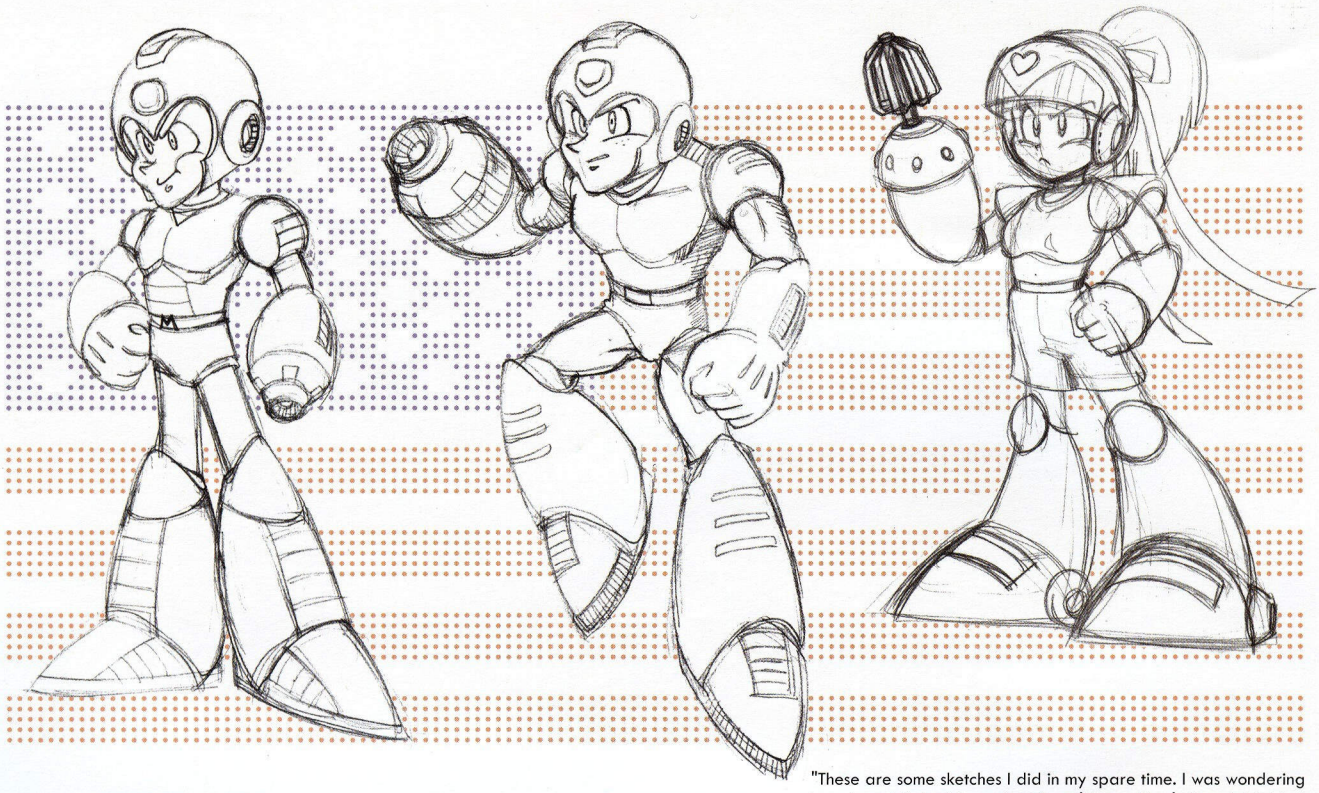
"I don't remember this one..." (Inafune)

The shape of the legs is more reminiscent of "Mega Man Legends" than the first-generation "Mega Man" or "X".

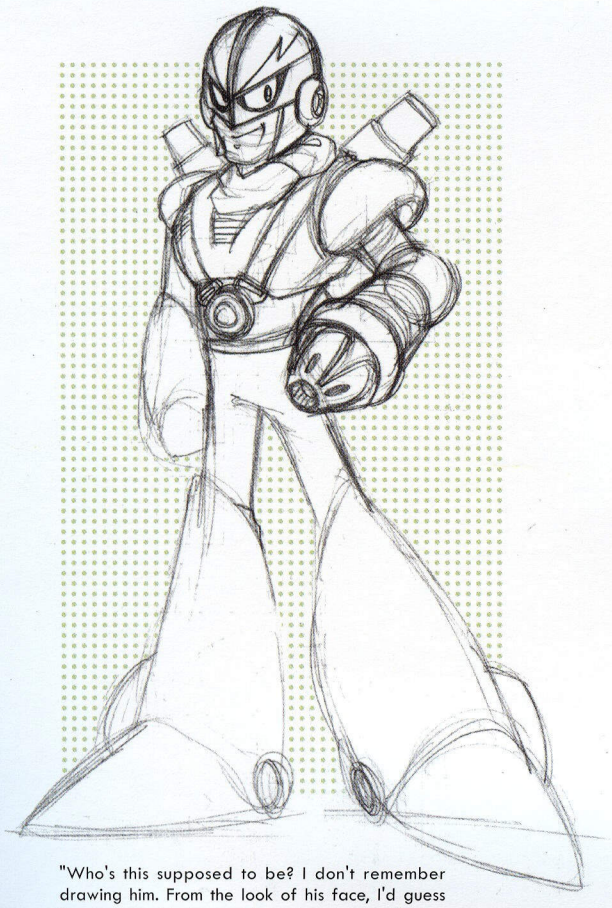


"I believe these were for the 10th anniversary... I think I was going to release some redesigned versions of the characters to commemorate the occasion, but none of these ever saw the light of day. (laughs) I don't think I got around to drawing any of the other bosses." (Inafune)

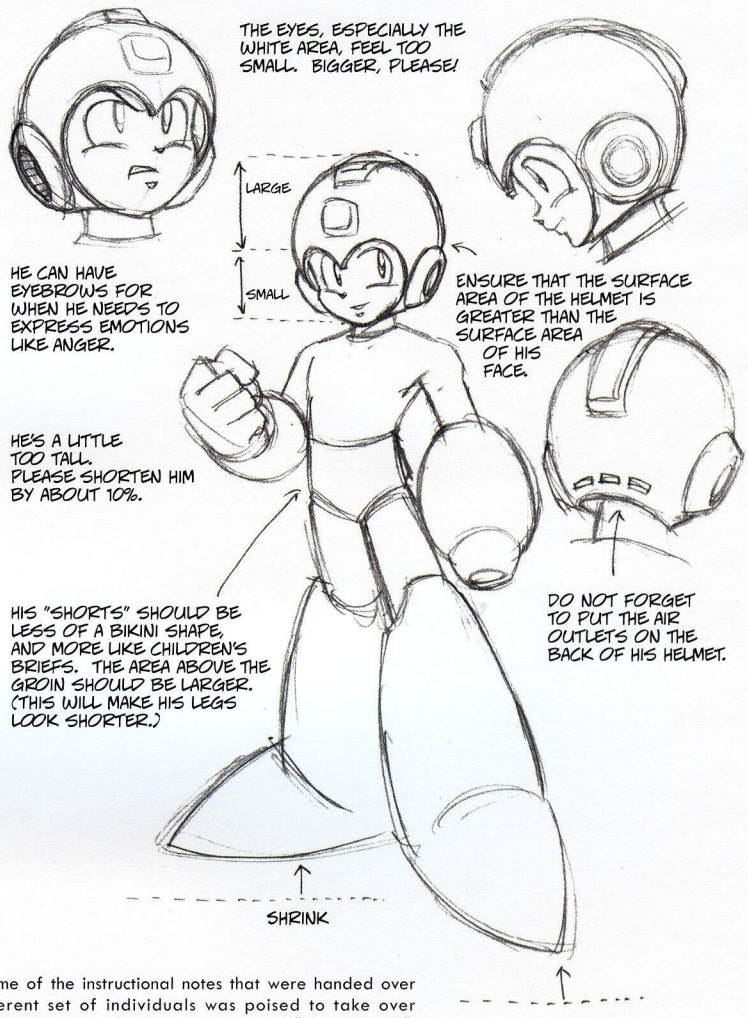
A few minor details were added, but the balance used to preserve the original "Mega Man" flavor is remarkable. These lines make Elec Man and the other bosses look quite attractive.



"These are some sketches I did in my spare time. I was wondering how I would depict an American 'Mega Man'. (laughs) I tried to make Roll more obvious in her role as a domestic helper, and I also tried to consider what would make these characters appealing to our English-speaking players. (laughs)" (Inafune)



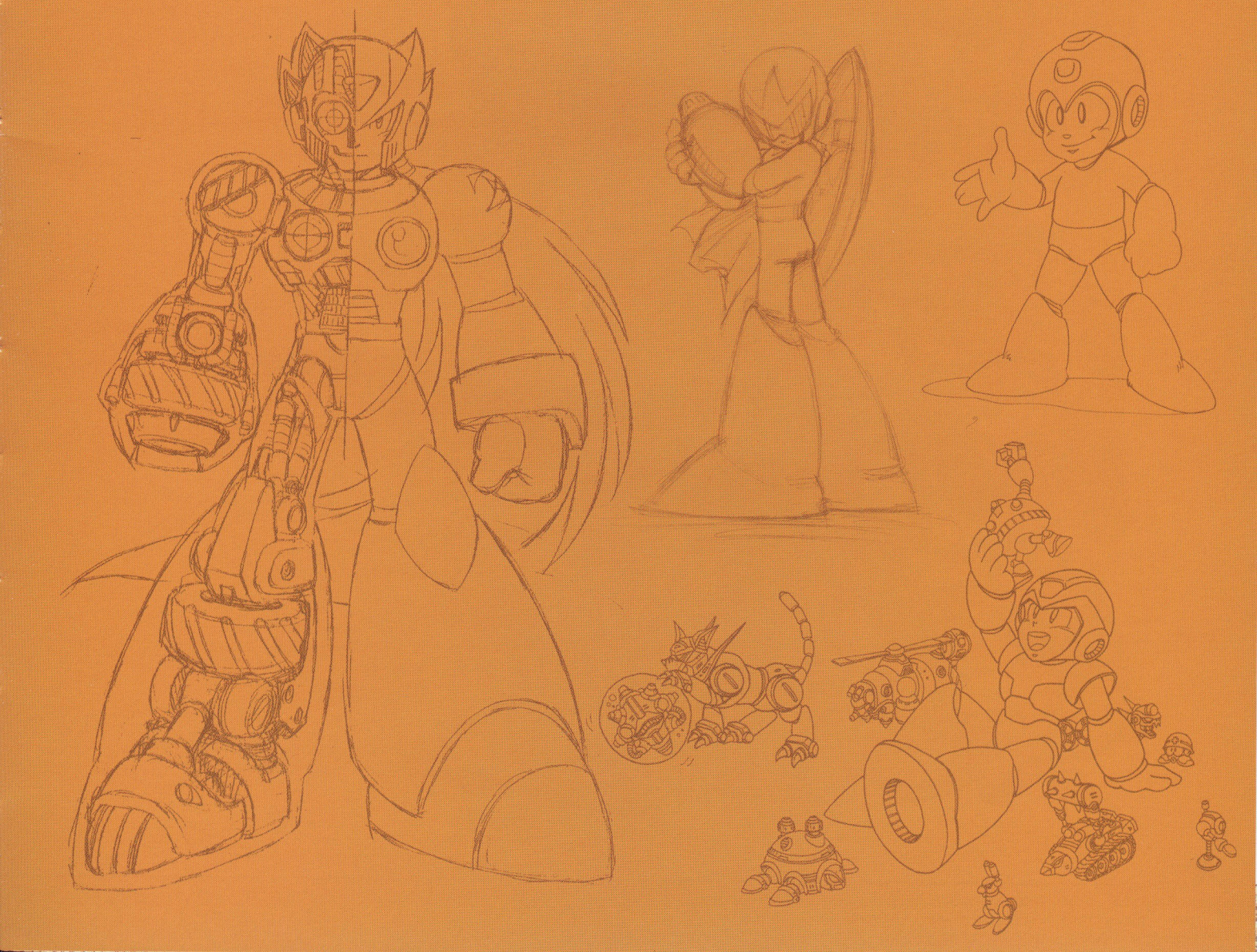
"Who's this supposed to be? I don't remember drawing him. From the look of his face, I'd guess he was meant to be an ally, not an enemy. He has a harness on his torso. This must have been some random sketch I did while trying to come up with ideas for new allies... maybe. (laughs)" (Inafune)



These are some of the instructional notes that were handed over when a different set of individuals was poised to take over responsibility for the copyrighted art. Starting with "Mega Man 8", Inafune began focusing more on his duties as a producer.

GALLERY
ギャラリー

This section includes many rare illustrations, including promotional pieces on various mediums as well as unique designs for foreign versions of Mega Man games. Anniversary illustrations and other works with a lot of tiny details have been blown up to better show off their features.



MEGA MAN 1 & 2 GROUP ILLUSTRATION

MEGA MAN 1-3 + MEGA MAN: DR. WILY'S REVENGE GROUP ILLUSTRATION

10TH ANNIVERSARY ILLUSTRATION

10TH ANNIVERSARY ILLUSTRATION (LEGENDS)

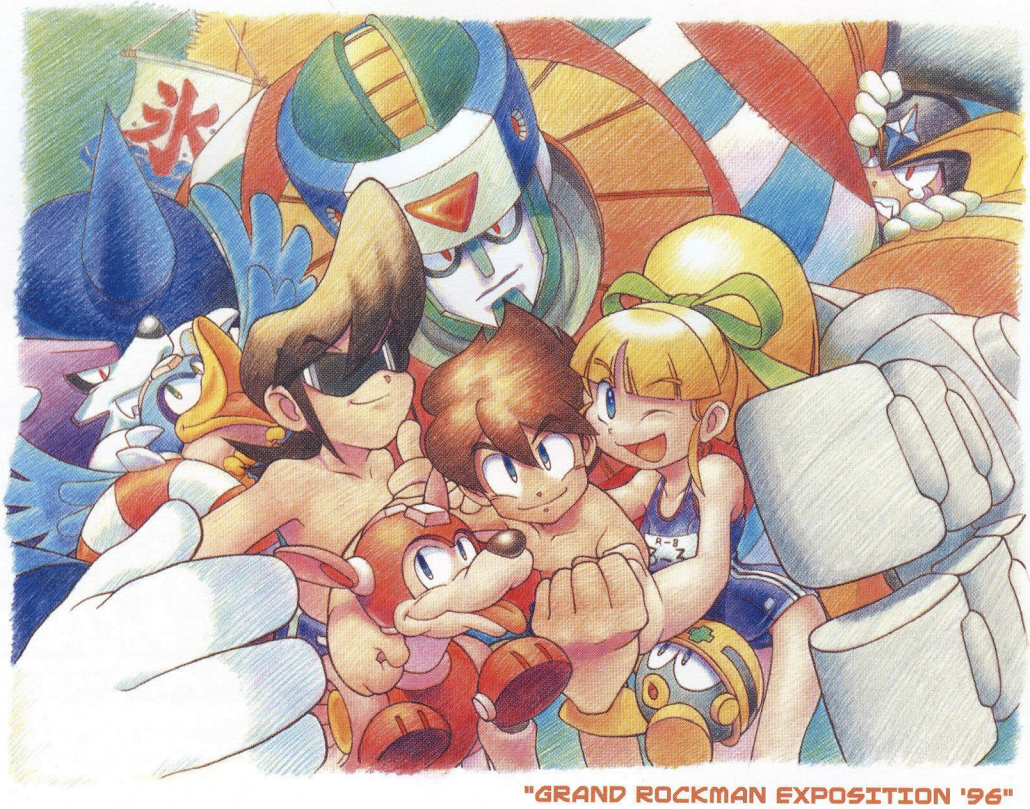
"I drew two different versions of the 10th anniversary piece. I made the second so that it could be used for promotional purposes for 'Legends'. In the 'Legends' version, we can see Mega Man getting smooched by Kalinka, and Roll is looking quite unhappy about it." (Hideki)

"CLUB ☆ CAPCOM" POSTER

"GRAND ROCKMAN EXPOSITION '96" ("MEGA MAN 2: THE POWER FIGHTERS" SECRET FILE) COVER

"GRAND ROCKMAN EXPOSITION '96"

"GRAND ROCKMAN EXPOSITION '96"

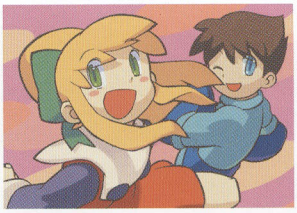


"GRAND ROCKMAN EXPOSITION '96"

"This is supposed to be a drawing from Roll's diary, so I did it all with colored pencils. The theme was 'Summer Holidays', so I wanted to draw something that people would relate to easily." (Hideki)

SALES CAMPAIGN

"Once I started doing art using the PC, I learned that I could use these things called 'layers'. I got overzealous and made about 50 layers, which was great until it took 20 minutes to save my work. (laughs) I made so many layers because I kept thinking that I might want to go back and alter parts of the layout. Now, though, I often just rip through it all in one layer. (laughs)" (Hideki)



FAN CLUB BULLETIN

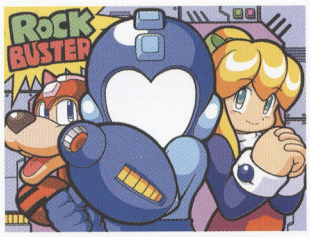
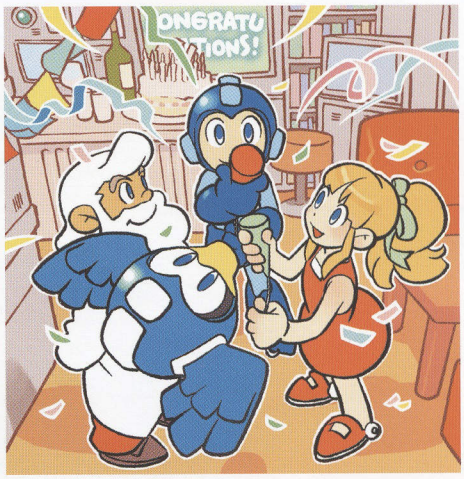


PHOTO STICKER

15TH ANNIVERSARY ILLUSTRATION

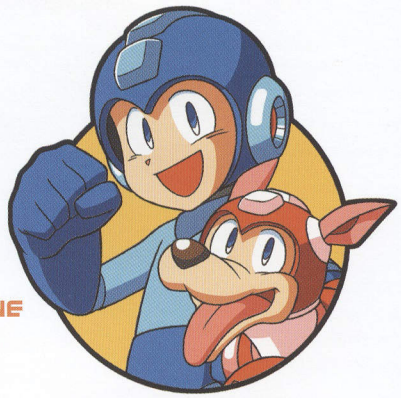
"I did this piece for the Capcom Fan Club. It was the first time I got to draw Zero, so that was very exciting for me. I also worked on the PSP version of 'Legends' and did a wallpaper for 'ZX', so I guess you could say I had a hand in every series! (laughs)" (Higurashi)



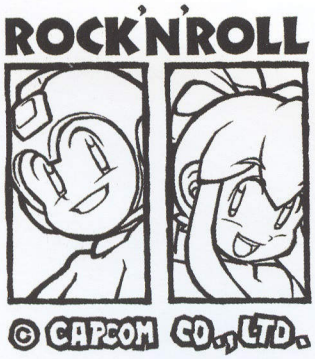
15TH ANNIVERSARY ILLUSTRATION

10TH ANNIVERSARY BOOK COVER

"I'm not the one who actually did this one, but at the time my priority was collecting as much knowledge as I could about working with CG and polygons. This piece was just a part of that learning curve." (Hideki)



MAGAZINE COVER

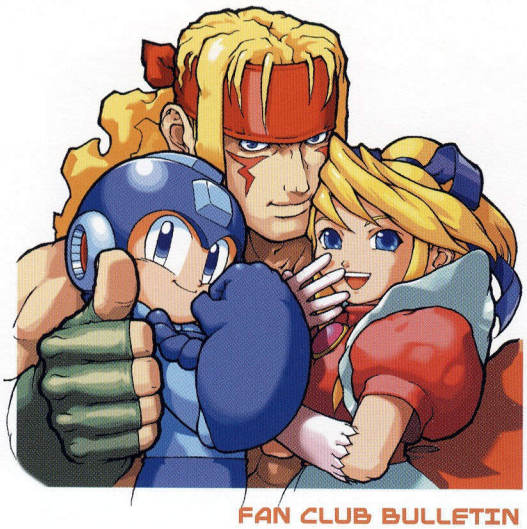


10TH ANNIVERSARY T-SHIRT

10TH ANNIVERSARY ILLUSTRATION

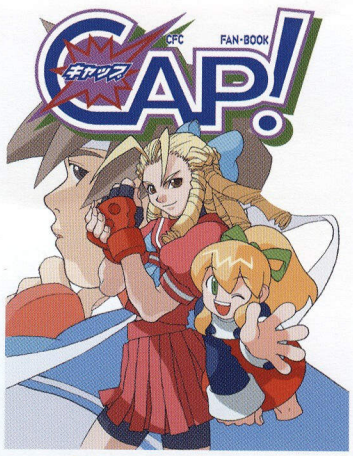
ROCKMAN 6 (PS VERSION) CD LABEL

"Since this basically marked the end of the PlayStation versions, I put a lot of energy into making this label. Since he is in Power Mega Man form, Rush does not appear alongside him." (Higurashi)



FAN CLUB BULLETIN

FAN CLUB BULLETIN



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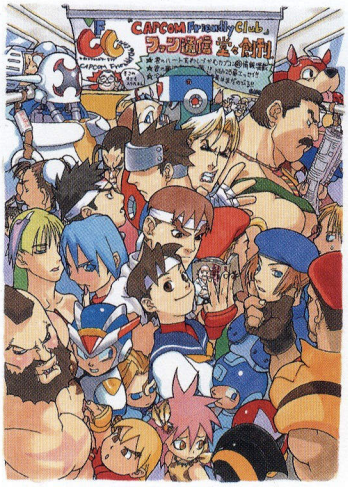
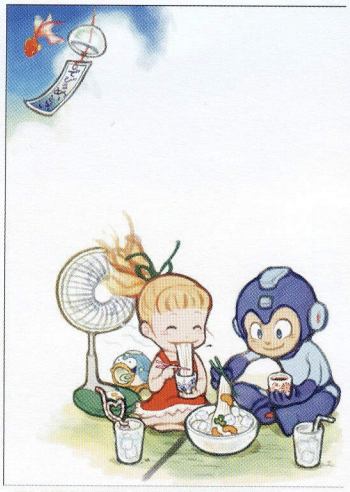
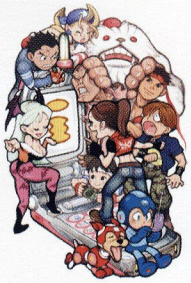


FAN CLUB BULLETIN



SUMMER POSTCARD

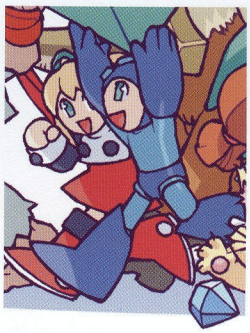


CAPCOM MOBILE

YEAR-END CAMPAIGN

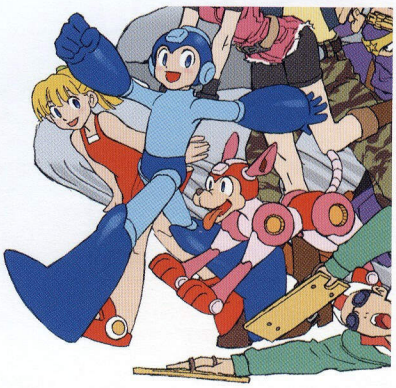
TELEPHONE CARD ILLUSTRATION (FAN CLUB GIFT)

ROCKMAN DORAYAKI PACKAGE



OFFICIAL NEW YEAR'S POSTCARD

DESIGN STUDIO ART BOOK COVER



FAN CLUB BULLETIN "I was told I could do whatever I wanted with this piece, so I went with a sort of 'parallel universe' idea. If Mega Man has girls on his side, why couldn't Dr. Wily have girls on his side too, right? I also altered Dr. Wily slightly, as you can see in the upper left. I actually think he looks like someone who could get in bigger trouble than the Dr. Wily from the actual games. (laughs)" (Hideki)

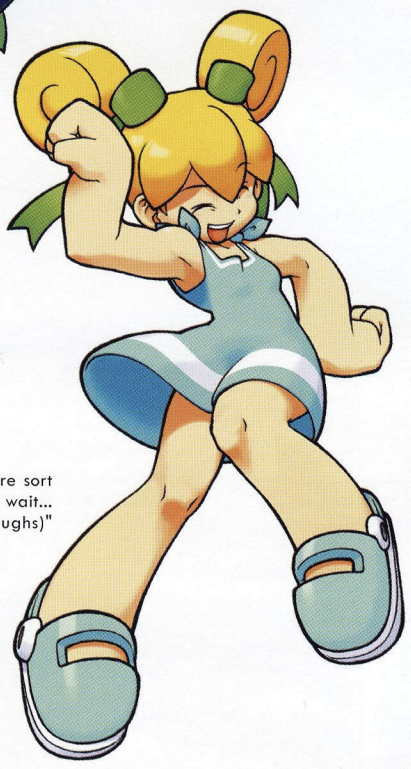
Rockman comics by Sakura, presented in Secret Files, etc.

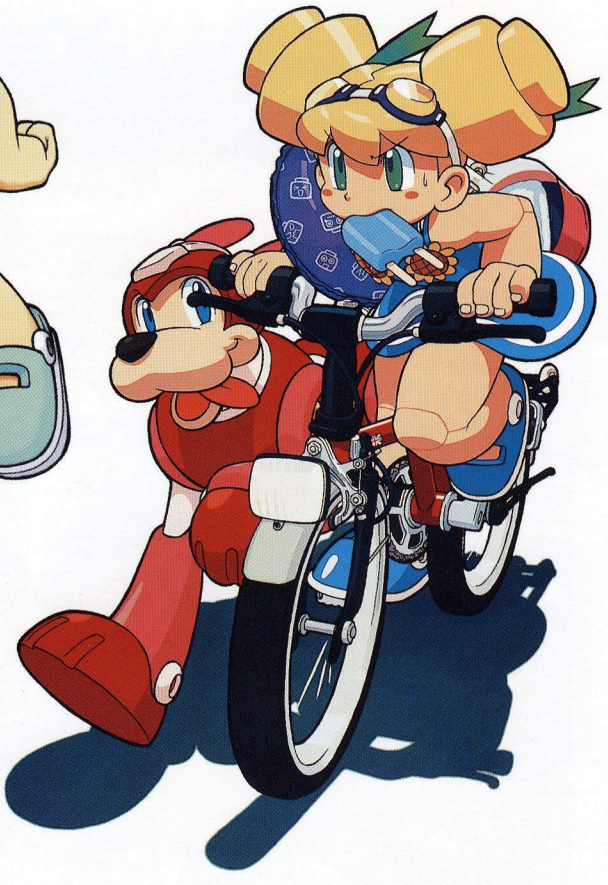
FAN CLUB BULLETIN

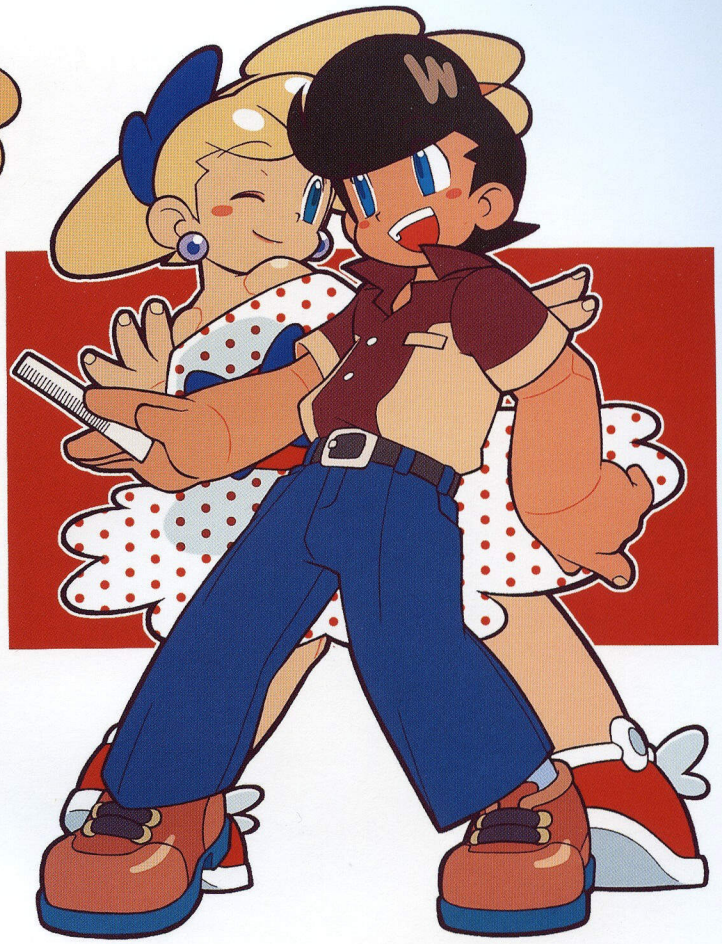
PS VERSION INSTRUCTION MANUAL ILLUSTRATION

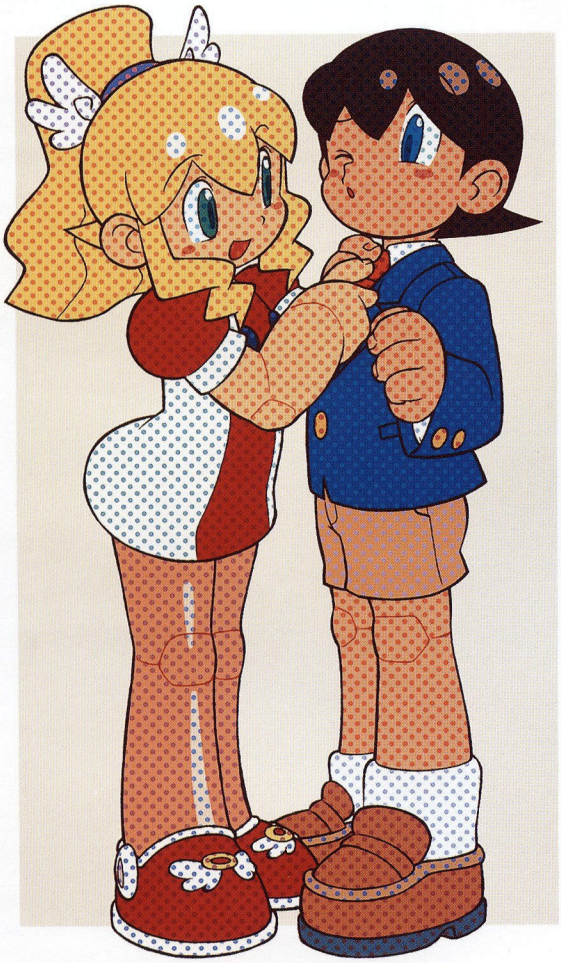
"I started wondering what Rock and Roll would wear casually. I tried dressing them in modern clothes as well as futuristic clothes, but it just didn't seem to fit within their world. I just happened to be really into '50s fashion at the time, and that's how they ended up dressed like this in the drawings on the next page. (laughs)" (Hideki)

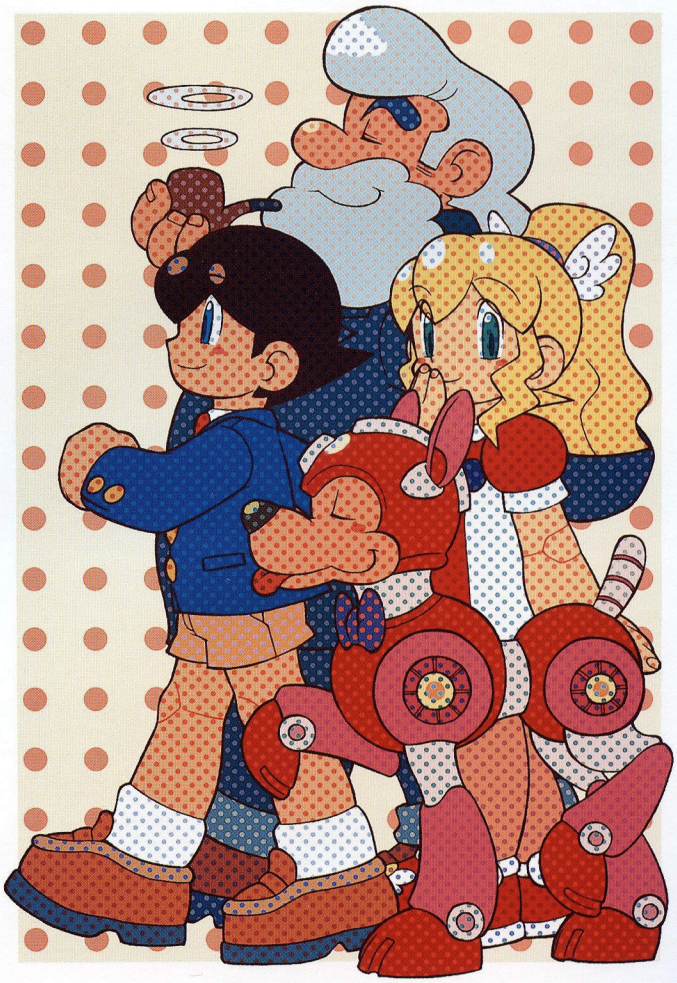
"These illustrations of Roll were sort of personal scribblings... No, wait... I should call it practice. (laughs)" (Hideki)



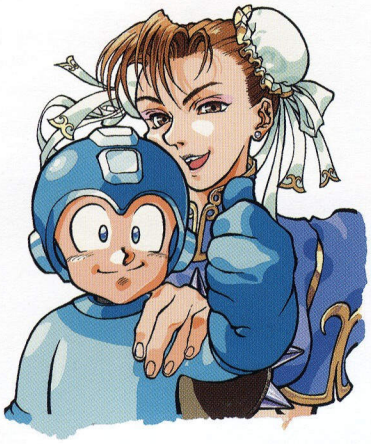








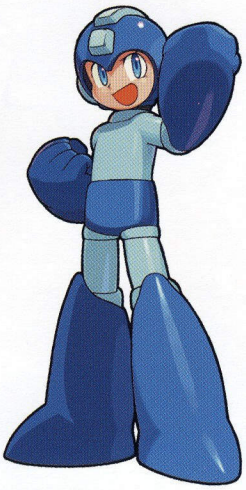
"CLUB ☆ CAPCOM" COVER



"EVERYTHING CAPCOM CAMPAIGN" (PSP) ILLUSTRATION

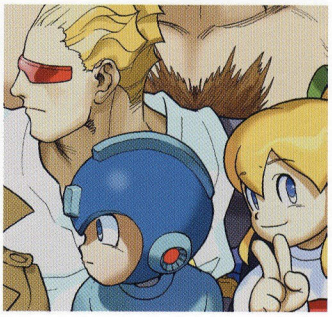
"Since I had been drawing 'Mega Man' characters for so long, I felt a ton of pressure when I was trying to draw 'Street Fighter' characters. (laughs) But I was really happy that I got another chance to draw the 'Legends' characters, who I had drawn for the PSP package art." (Higurashi)

CLUB ☆ CAPCOM



"CANNON SPIKE" MEGA MAN

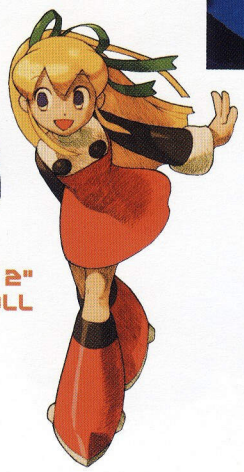
"I colored Mega Man a bit differently so that there didn't seem to be as much of a gap between the weights of the textures for the character I drew and the characters Kinu Nishimura drew." (Hideki)



"MARVEL VS. CAPCOM" MAIN ILLUSTRATION

"MARVEL VS. CAPCOM" SECRET FILE

"MARVEL VS. CAPCOM" MEGA MAN & ROLL



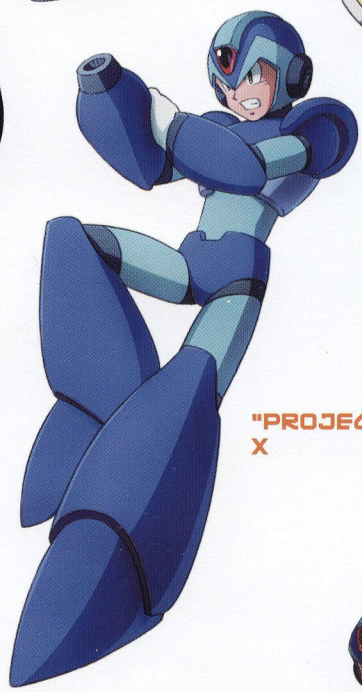
"MARVEL VS. CAPCOM 2" MEGA MAN & ROLL

©MOTO KIKAKU

"MARVEL VS. CAPCOM 3"
ZERO

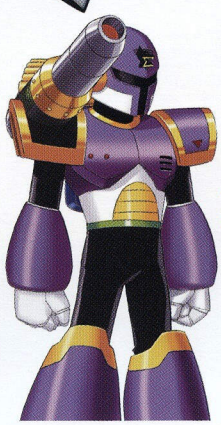
"PROJECT X ZONE"
ZERO

"ULTIMATE MARVEL
VS. CAPCOM 3"
ZERO



"PROJECT X ZONE"
X

"STREET FIGHTER X TEKKEN" MEGA MAN



"PROJECT X ZONE"
VILE

"PROJECT X ZONE"
X

"PROJECT X ZONE"
ZERO

"PROJECT X ZONE"
IRIS

"TATSUNOKO VS. CAPCOM: ULTIMATE ALL-STARS" ROLL

"TATSUNOKO VS. CAPCOM: CROSS GENERATION OF HEROES" ROLL

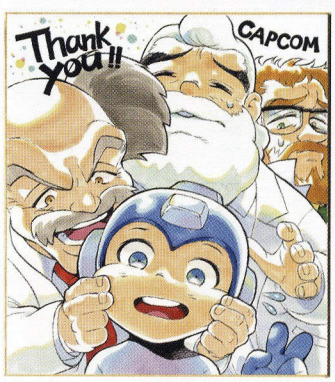
"TATSUNOKO VS. CAPCOM: ULTIMATE ALL-STARS" ZERO

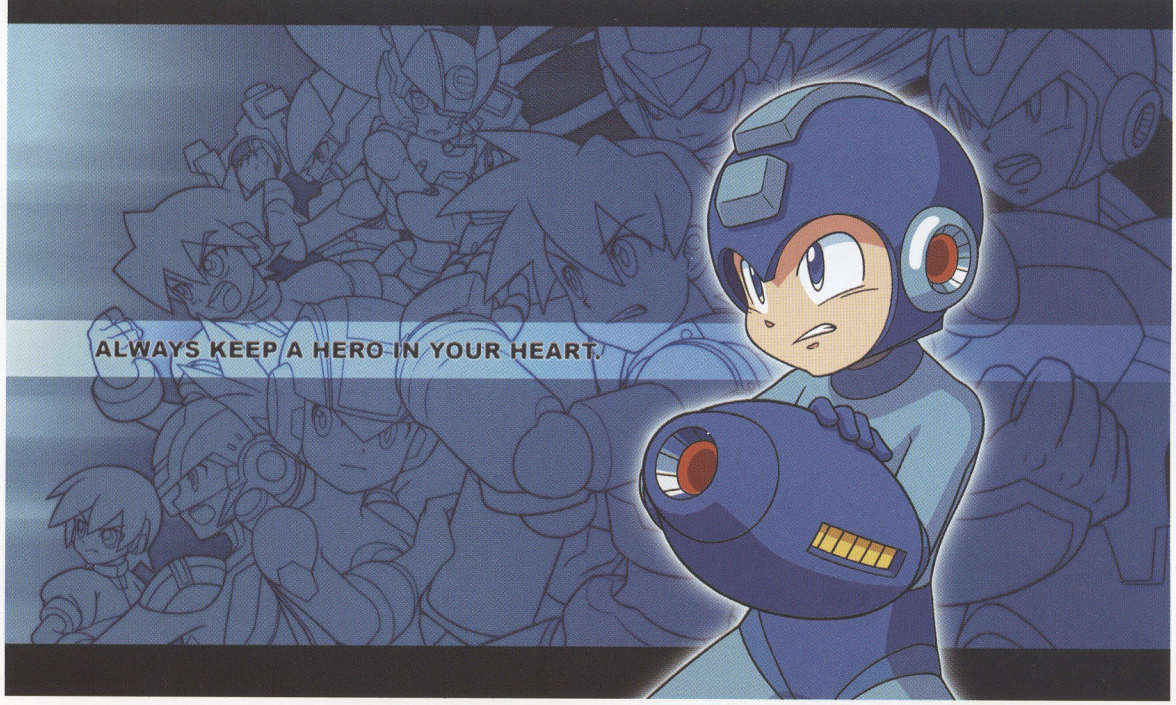
ILLUSTRATION FOR D-ARTS VILE (ROCKMAN UNITY EXCLUSIVE)

SHIKISHI FOR "ROCKCAN SOUND E CAN" PRE-ORDER BONUS RAFFLE

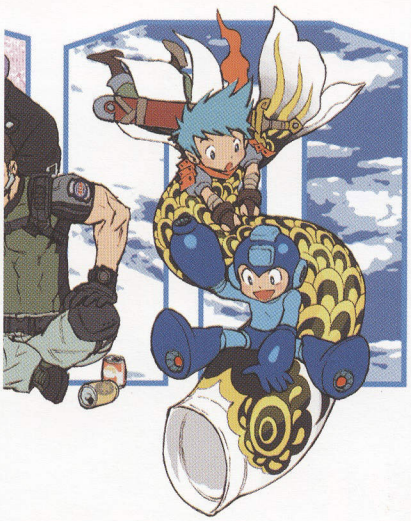
"THANK YOU FOR SUPPORTING US."

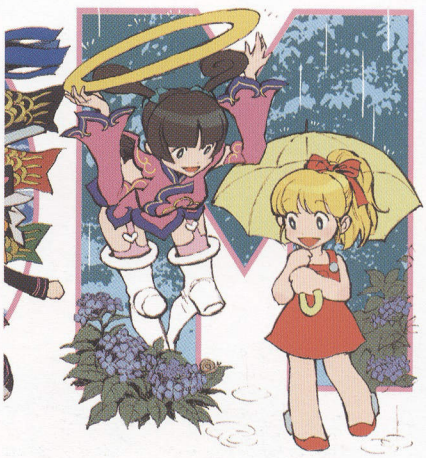
"HAPPY 25TH ANNIVERSARY! SOUND E CAN THANK YOU FOR SUPPORTING US."

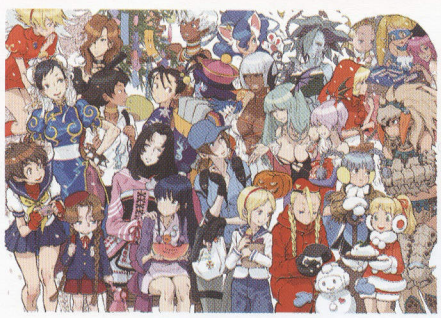




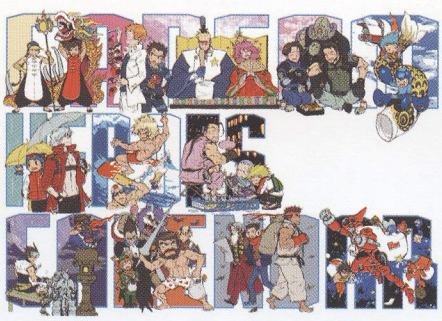
JUNE 9 MEGA MAN DAY COMMEMORATIVE WALLPAPER (MEGA MAN LEGENDS 3 PROMOTIONAL WALLPAPER)







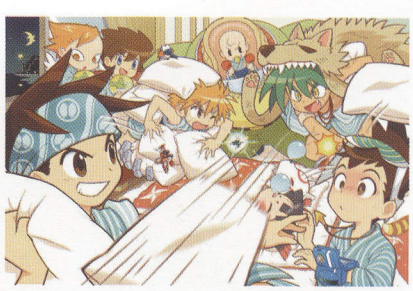
CAPCOM GIRLS CALENDAR 2011



CAPCOM HEROES CALENDAR 2012

CAPCOM GIRLS CALENDAR 2012

CAPCOM HEROES CALENDAR 2012



CAPCOM HEROES CALENDAR 2012

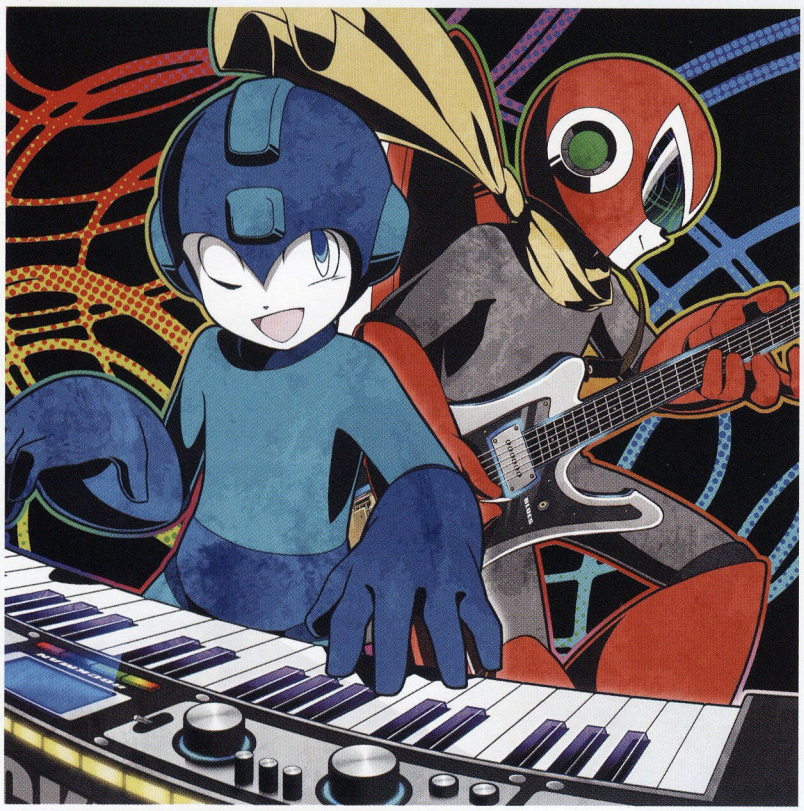
CAPCOM GIRLS CALENDAR 2012

2012 APRIL FOOLS' DAY ILLUSTRATION

FOURTH COMMEMORATIVE 20TH ANNIVERSARY ILLUSTRATION

CELL PHONE WALLPAPER

CELL PHONE WALLPAPER



CD "WE ARE ROCK-MEN!"

CD "WE ARE ROCK-MEN! 2"

ROCKMAN 9 ARRANGE SOUNDTRACK

ROCKMAN 10 IMAGE SOUNDTRACK

CD "CHIPTUNED ROCKMAN"

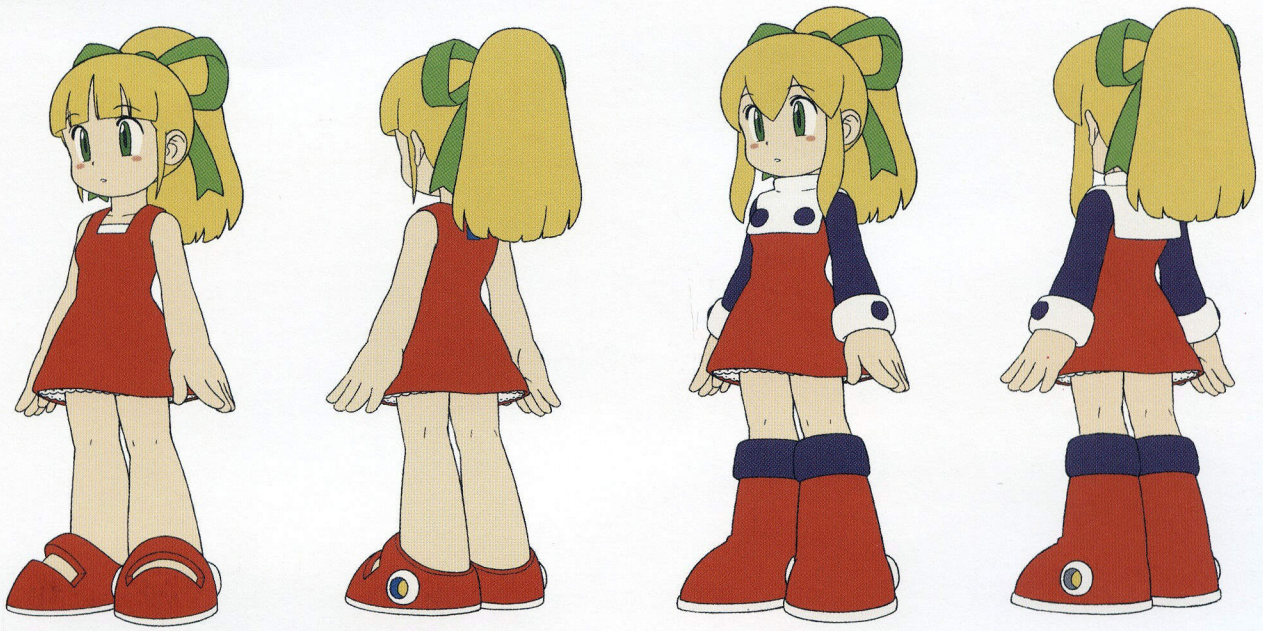
"MEGA MAN" KOTOBUKIYA
PLASTIC MODEL KIT

"PROTO MAN" KOTOBUKIYA PLASTIC MODEL KIT

"ROLL" KOTOBUKIYA PLASTIC MODEL KIT

DESIGN DRAFTS FOR PLASTIC MODEL KIT

"We received a request from Kotobukiya for a rear view of the Mega Man 8 version of Roll, and I had to rush to balance her proportions with those of the Mega Man that had already been done. I thought it'd be fun if you could swap out some of her parts to turn her into the first-generation Roll, so I drew up the drafts with interchangeable parts in mind. I was excited that she turned out looking so cute! I got three samples of the finished product, but I bought an additional three out of my own pocket." (Higurashi)



ROCKMAN 300-PIECE JIGSAW PUZZLE "ROLL! ROLL! ROLL!" / ROLL MUG

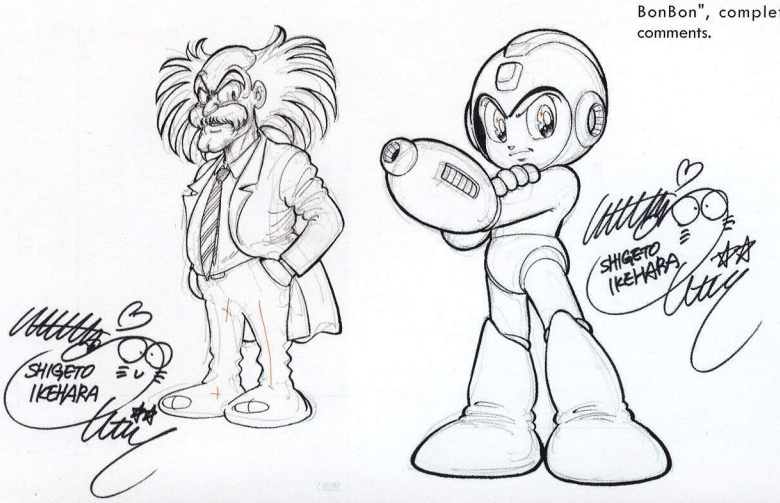
"This looks a bit... you know... but I swear that when I drew it, I meant for it to turn out very innocent, with a warm and playful feel to it. Even now, that's still how I view it! Either way, this illustration received some great feedback, so I'm sure the Rolls are pleased about that as well." (Kataiwa)

R20 TRIBUTE ART:
YOSHIHIRO IWAMOTO

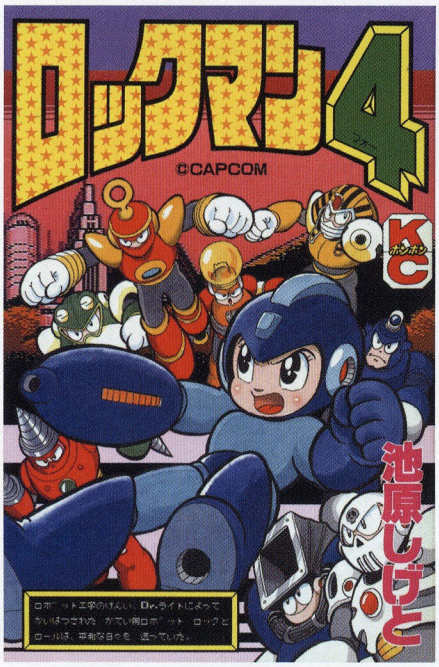
R20 TRIBUTE ART:
HITOSHI ARIGA

ROCKMAN MANGAS

An overview of a few of the Mega Man mangas that ran in Kodansha's "Comic BonBon", complete with the authors' comments.



"Ikehara gave me these two autographed illustrations when I went to visit him at his workplace. He drew them up right in front of my eyes." (Ariga)



Shigeto Ikehara

"I drew Mega Man so much. I initially got started drawing game guide mangas, but they gradually gave me more and more freedom with the content until I ended up doing a whole original story. Hmm... Ariga, I don't see the cover that I like here...? (laughs)" (Ikehara)

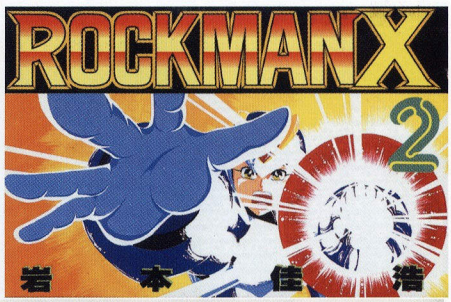
"You mean 'Blues Reborn', right? Yeah, I wanted to include that one too since I had a small hand in it, but... (sweats)" (Ariga)

"Oh well. Thanks for calling me in on this project anyway. (laughs)" (Ikehara)

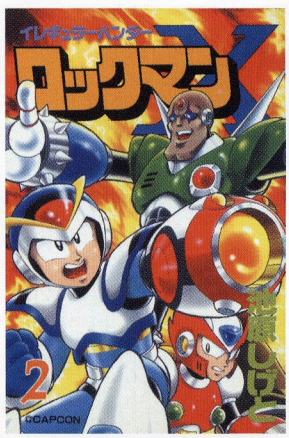
ROCKMAN X MANGAS

Yoshihiro Iwamoto

"This was my first series, and I remember the brainstorming sessions I had with my editor about what art style to go with, among other things. The cover for volume 3 of my 'Rockman X3' manga was only included here because Ariga insisted on it. (laughs) Not only am I terrible at drawing women, the whole cover is so out of place and confusing... Still, the back cover of that volume has got to be one of my favorites. They were just letting me do whatever I wanted." (Iwamoto)



Shigeto Ikehara



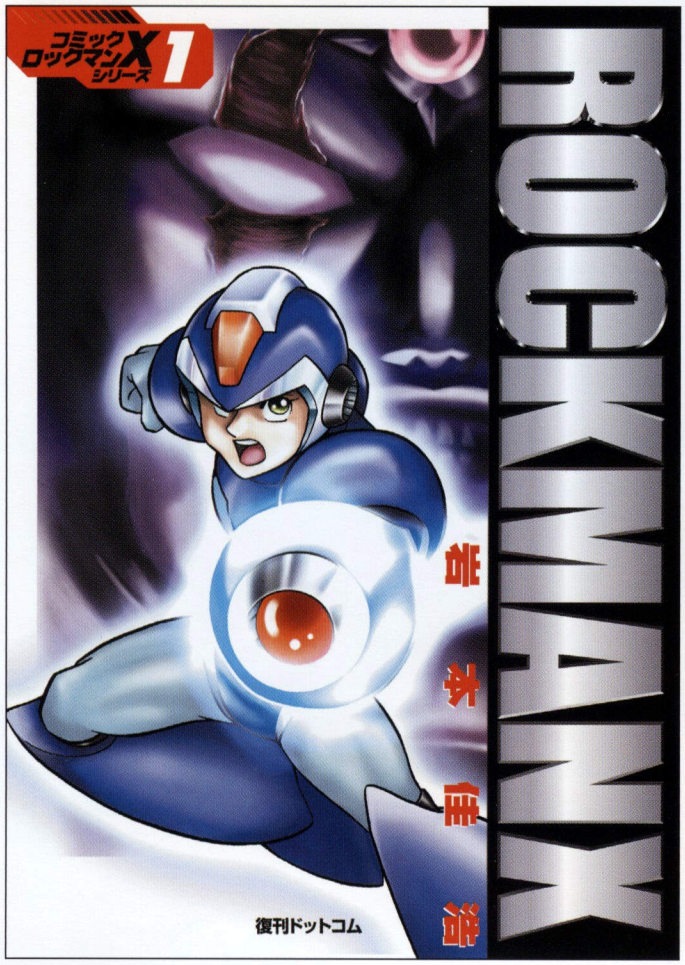
OVERSEAS MEGA MAN X

"MEGA MAN X COLLECTION"

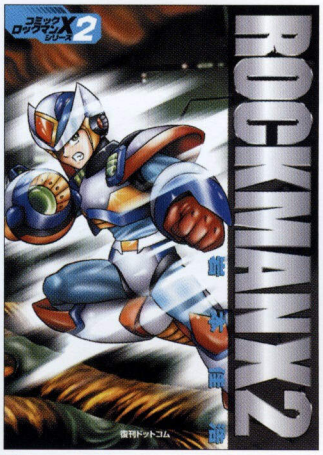
ROCKMAN & ROCKMAN X MANGA REPRINTS + α

FUKKAN.COM

These Rockman mangas were out of print for a long time before they were resurrected. This section contains some of the new cover art exclusive to the reprints.

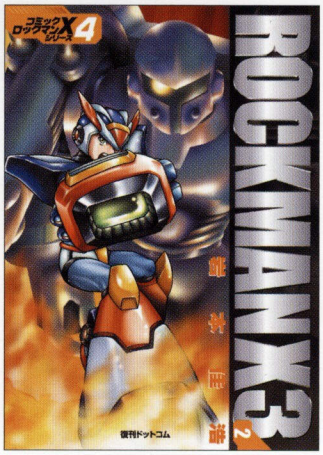


ROCKMAN X

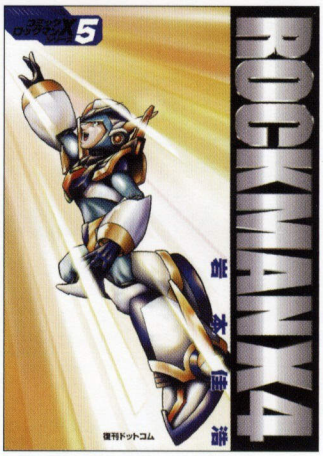


ROCKMAN X2

ROCKMAN X3 VOL. 1



ROCKMAN X3 VOL. 2



ROCKMAN X4

"I wasn't expecting these mangas to be reprinted, so I was very pleasantly surprised. I was keeping up with everything from the moment Fukkan.com opened up the polls, and I jumped on it as soon as I heard they were trying to get ahold of me. (laughs)" (Iwamoto)

WEDGE HOLDINGS

"I am grateful to have my old manga reprinted. This 'Rockman 7' manga was the last Mega Man manga I ever did. I drew up new art for the cover and also edited the content a bit, so it might be fun to compare the older version with the newer one if you have both. (laughs)" (Ikehara)

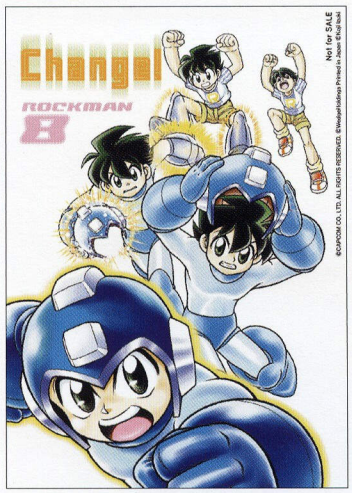
ROCKMAN 7 VOL. 1

"I was exceptionally pleased to put this book out. The content is a pretty intense mix of stuff, so I designed the cover layout with a lively vibe to convey the jumble of fun waiting within. This cover for Maniax is my way of paying homage to Comic BonBon, which I consider my main, go-to manga magazine." (Ariga)

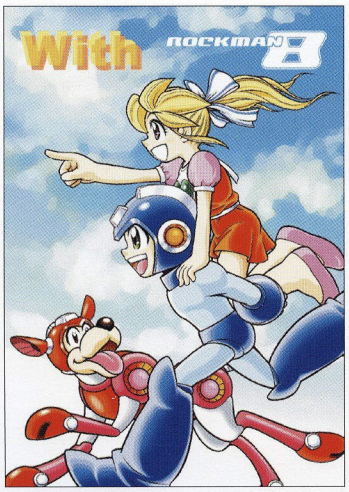
ROCKMAN 7 VOL. 2

ROCKMAN MANIAX

ROCKMAN 8

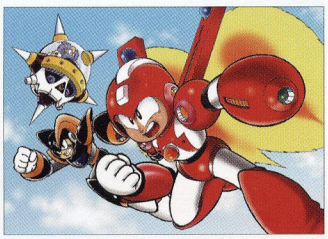


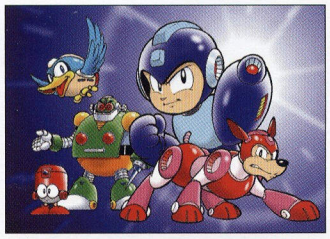
BONUS POSTCARD



BONUS POSTCARD

BONUS POSTCARD



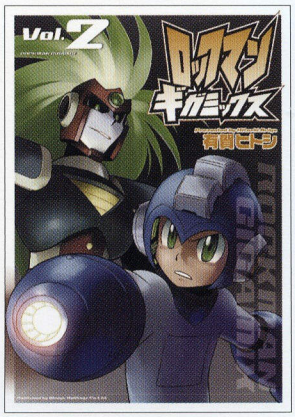


BONUS POSTCARD

ROCKMAN MEGAMIX VOL. 1

ROCKMAN MEGAMIX VOL. 2

ROCKMAN GIGAMIX VOL. 1



ROCKMAN GIGAMIX VOL. 2

"Duo disappearing into magma and Proto Man's mysterious 'grave' left this story in what felt like a massive cliffhanger, so I was very happy to have the opportunity to bring it all together and offer some closure. I know it was a long wait, Mega Man! I wish I could do the same for 'Rockman & Forte'!" (Izuki)

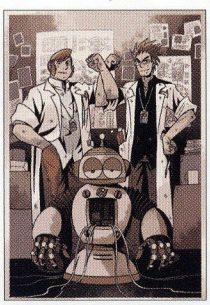
ROCKMAN GIGAMIX VOL. 3

BONUS BOOKMARKS

BONUS POSTCARD

BONUS POSTCARD

"The series technically came to a conclusion with Gigamix, but I do still feel like I've left a few things undone. If I get the chance, I would absolutely like to explore those avenues." (Ariga)



BONUS POSTCARD

BONUS POSTCARD

BONUS POSTCARD

BONUS POSTCARD

OVERSEAS MEGA MAN

Mega Man has always made a strong impression, and that remained true even when the box art for his early games was redesigned to appeal to North American and European audiences. Despite appearances, it's still Mega Man, so he still reports back to Dr. Light after battle... or at least he should.

"MEGA MAN 2"

"MEGA MAN 5"
Original package art

"MEGA MAN 5"

"MEGA MAN V"

"MEGA MAN II" (Asian version)

"MEGA MAN III"
Original package art

"MEGA MAN 2"
(European version)

"MEGA MAN"
(European version)

"MEGA MAN 3"
(European version)

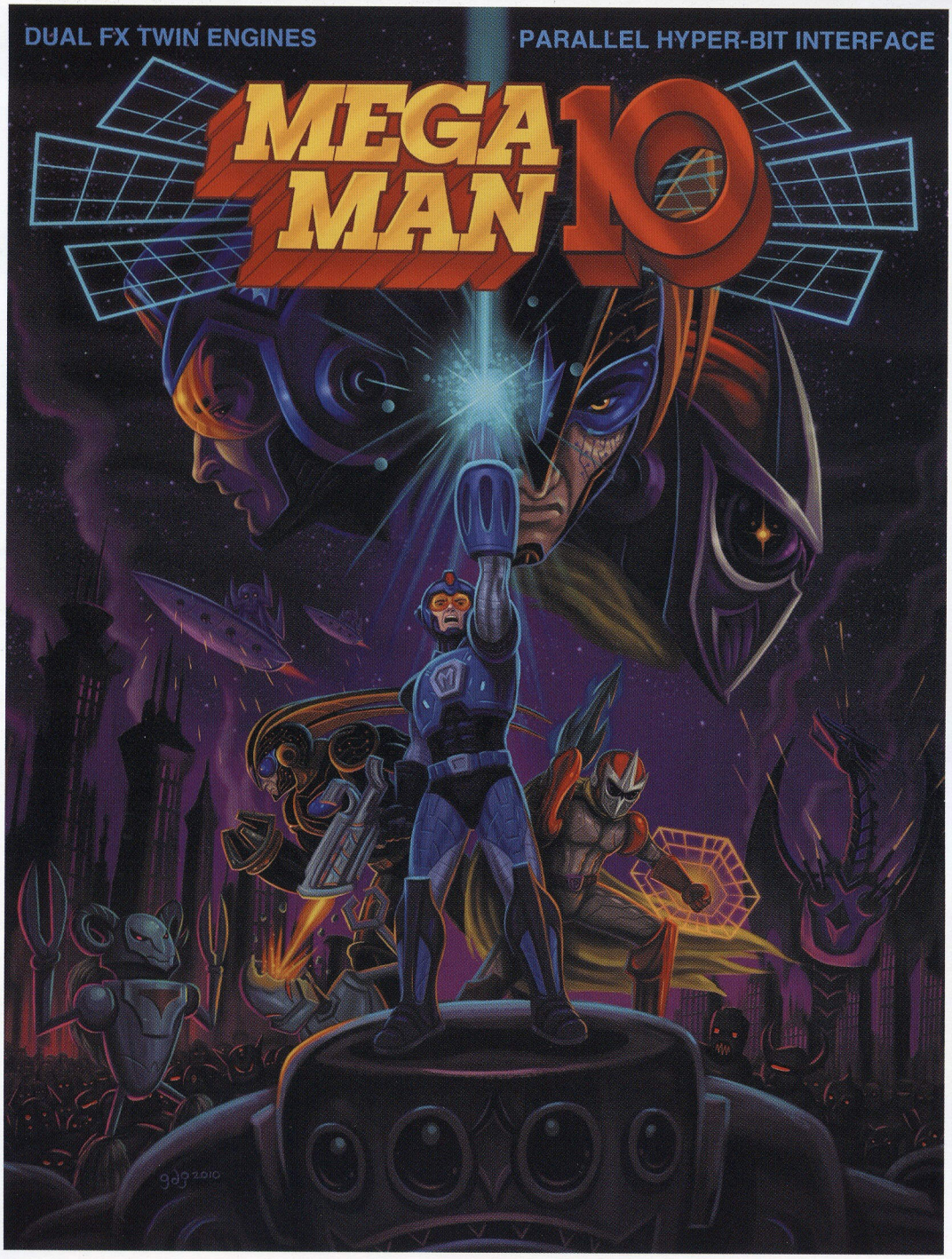
"MEGA MAN 3" poster

"MEGA MAN ANNIVERSARY
COLLECTION"

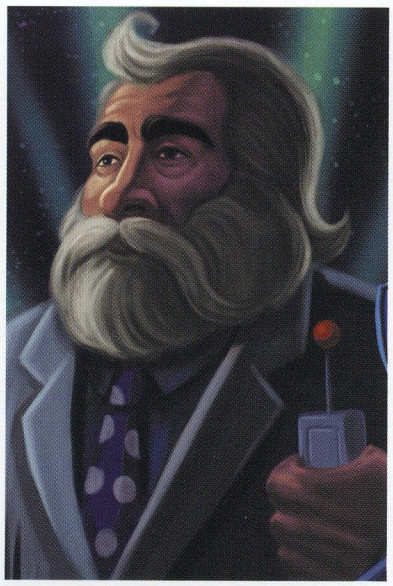
"MEGA MAN" (European version) original package art

"MEGA MAN 2" (European version) original package art

"MEGA MAN 9" main illustration



The main illustration for "Mega Man 10" was done in a wide format that was three times as large as the main illustration from "Mega Man 9". It is truly unfortunate that we are not able to display this piece in a larger format for you. We'll refrain from commenting on Dr. Light, but we can't help wondering if the masked figure is Dr. Wily.



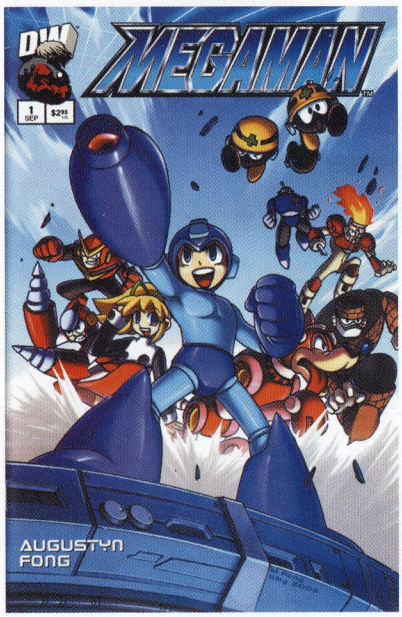
"MEGA MAN 10" main illustration

Illustration for the "Mega Man" cartoon

MEGA MAN WESTERN PROJECTS

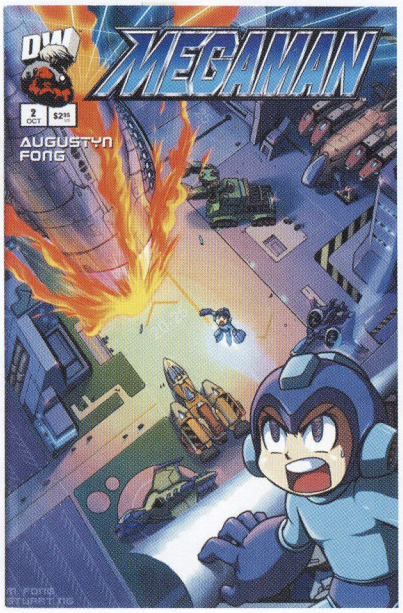
This section covers the comics and books published by Dreamwave Productions, Archie Comics, and UDON Entertainment.

DREAMWAVE PRODUCTIONS



ISSUE 1

Mega Man hides his identity and enrolls in school. Meanwhile, numerous crimes involving robots are being committed in town.

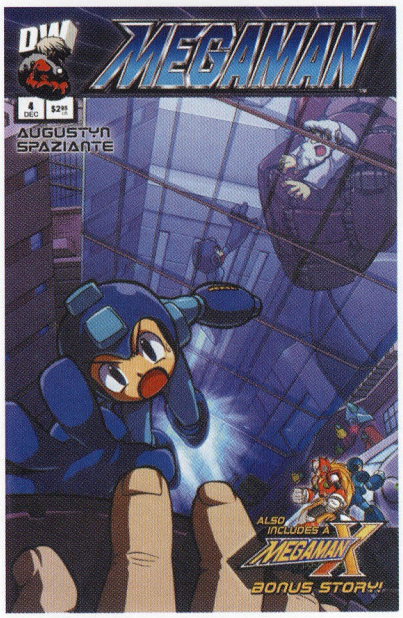


ISSUE 2

School life turns out to be more difficult than Mega Man had anticipated when he experiences bullying for the first time. Oddly enough, the uncle of one of the bullies looks very familiar.

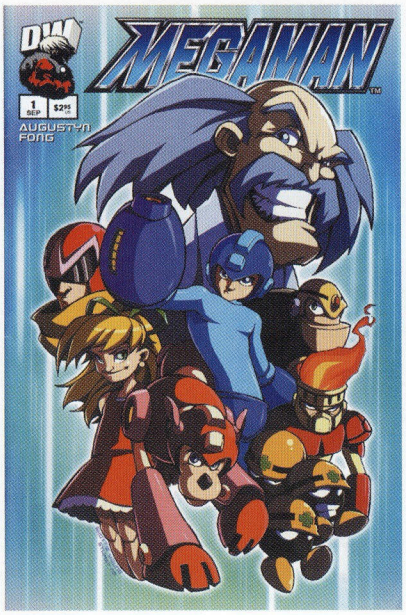
ISSUE 3

Mega Man is on cloud nine after attending a dance party with his classmate Chelsea, but his fun is cut short when Dr. Light is suddenly abducted.



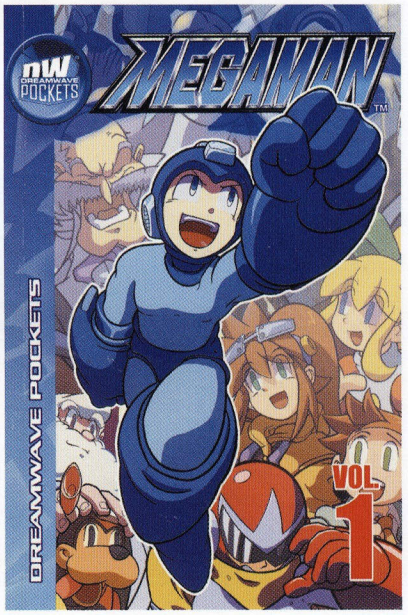
ISSUE 4

Mega Man heads out to rescue Dr. Light with help from Proto Man. Unfortunately, Dr. Wily has a secret weapon in the form of a giant robot!



ISSUE 1

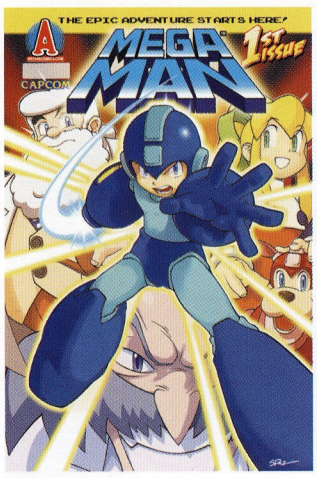
Alternate cover.



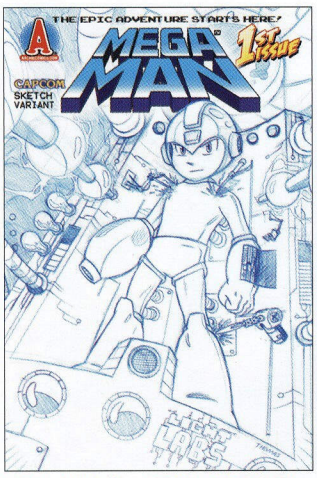
TRADE PAPERBACK

Collects issues 1-4.

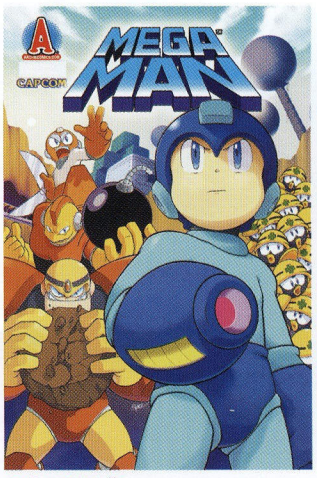
ARCHIE COMICS



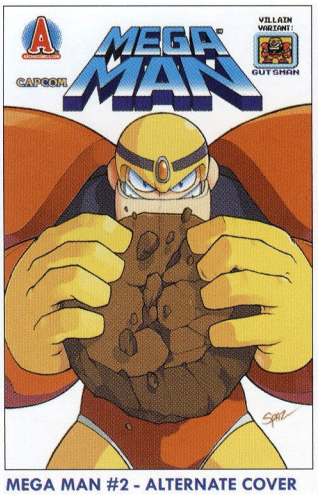
MEGA MAN #1



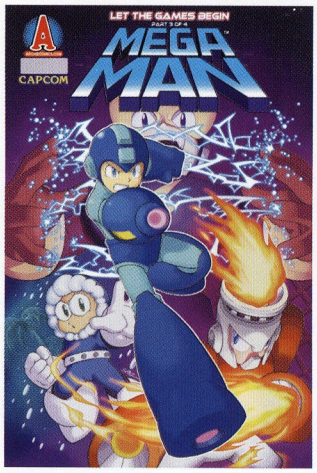
MEGA MAN #1 - ALTERNATE COVER



MEGA MAN #2

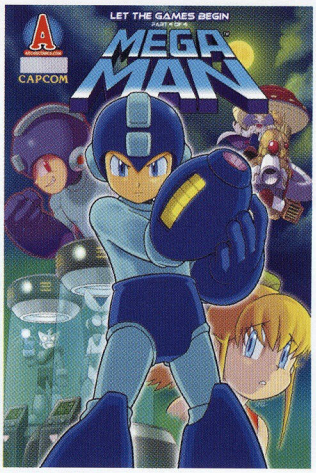


MEGA MAN #2 - ALTERNATE COVER

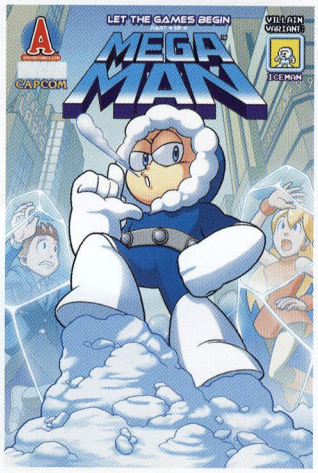


MEGA MAN #3

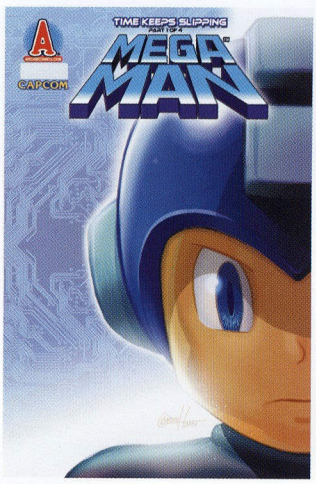
MEGA MAN #3 - ALTERNATE COVER



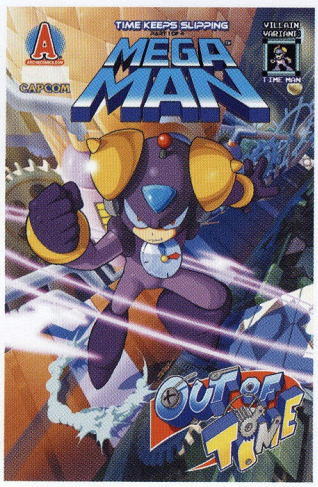
MEGA MAN #4



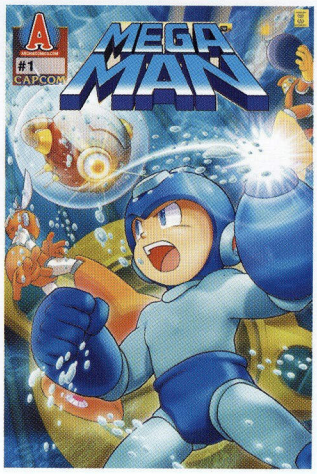
MEGA MAN #4 - ALTERNATE COVER



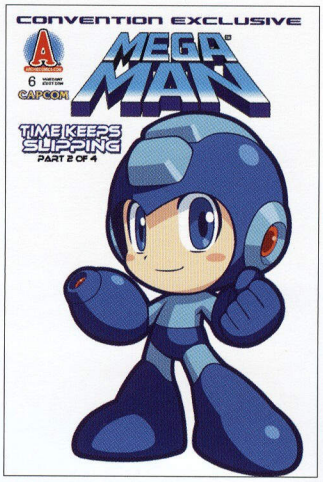
MEGA MAN #5



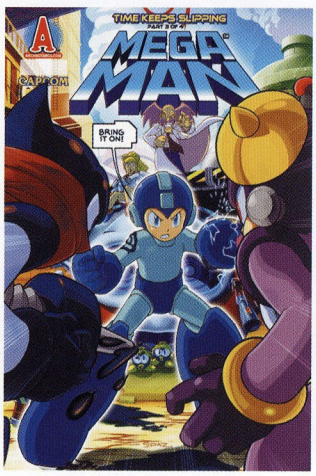
MEGA MAN #5 - ALTERNATE COVER



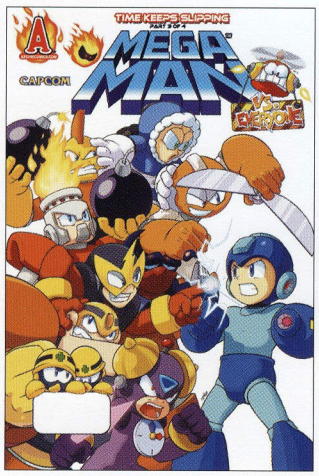
MEGA MAN #6



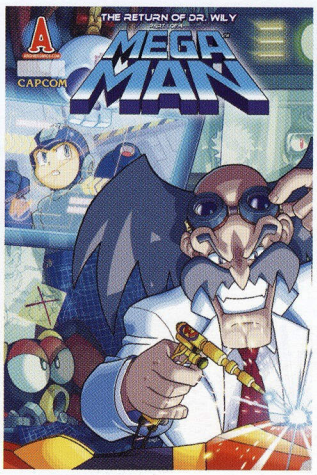
MEGA MAN #6 - ALTERNATE COVER



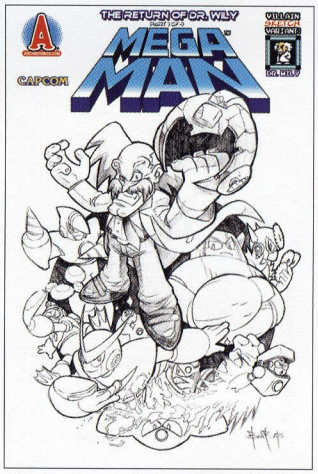
MEGA MAN #7



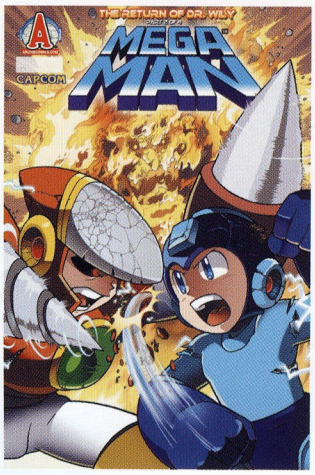
MEGA MAN #8



MEGA MAN #9



MEGA MAN #9 - ALTERNATE COVER



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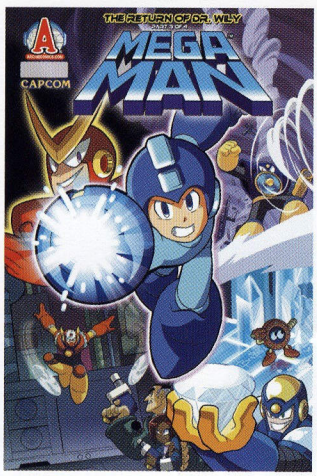
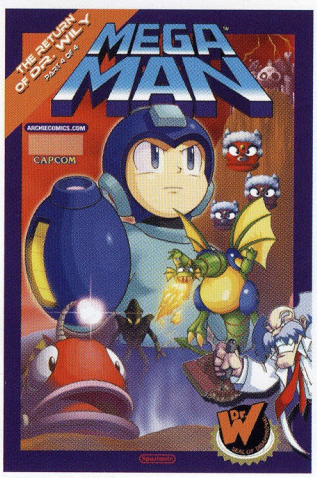


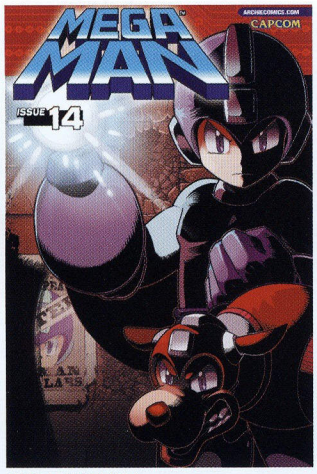
MEGA MAN #11



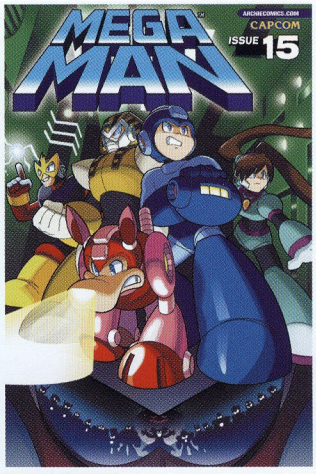
MEGA MAN #12

MEGA MAN #13

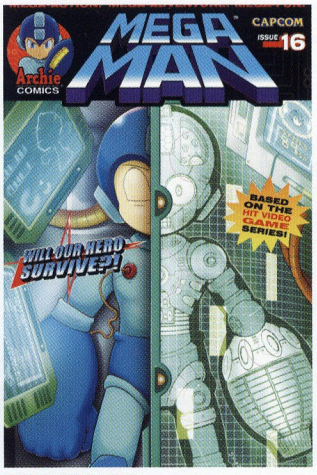
MEGA MAN #13 - ALTERNATE COVER



MEGA MAN #14

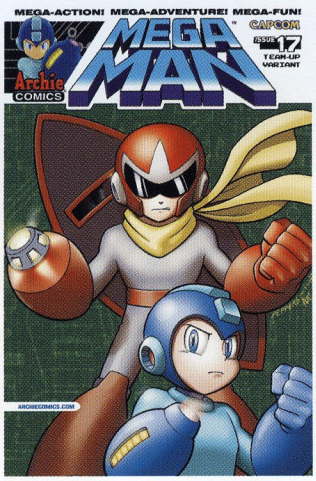


MEGA MAN #15

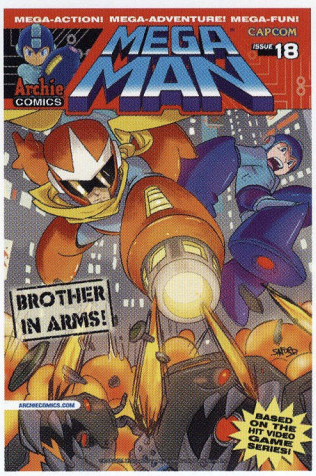


MEGA MAN #16

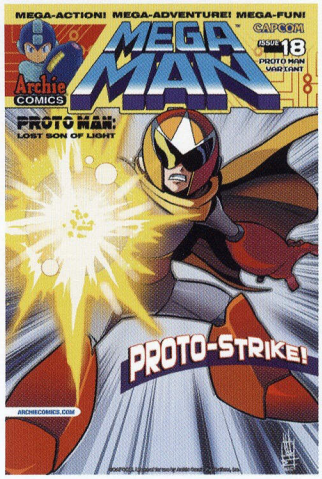
MEGA MAN #17



MEGA MAN #17 - ALTERNATE COVER



MEGA MAN #18



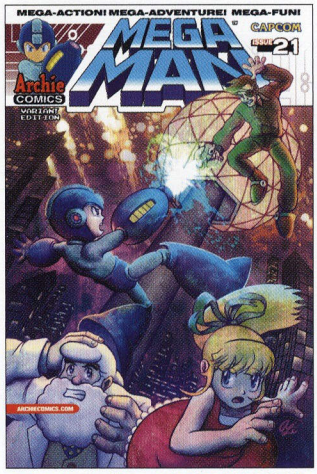
MEGA MAN #18 - ALTERNATE COVER

MEGA MAN #19

MEGA MAN #20

MEGA MAN #20 - ALTERNATE COVER

MEGA MAN #21



MEGA MAN #21 - ALTERNATE COVER

These comics were published by Archie Comics, and this gallery shows the covers for every issue up to #21. The comics were written by Ian Flynn.

UDON ENTERTAINMENT

"MEGA MAN TRIBUTE" LIMITED HARDCOVER EDITION COVER

"MEGA MAN TRIBUTE" REGULAR EDITION COVER

"The illustration on the left was included in 'Mega Man Tribute'. For this book, UDON accepted submissions from all Mega Man fans, including professionals and amateurs alike. The book itself was then put together by an editor who is himself a hardcore Mega Man fan, so 'Mega Man Tribute' was truly a labor of love for all involved. I was fortunate enough to be asked to contribute an illustration, a foreword, and the cover art for the limited edition." (Ariga)

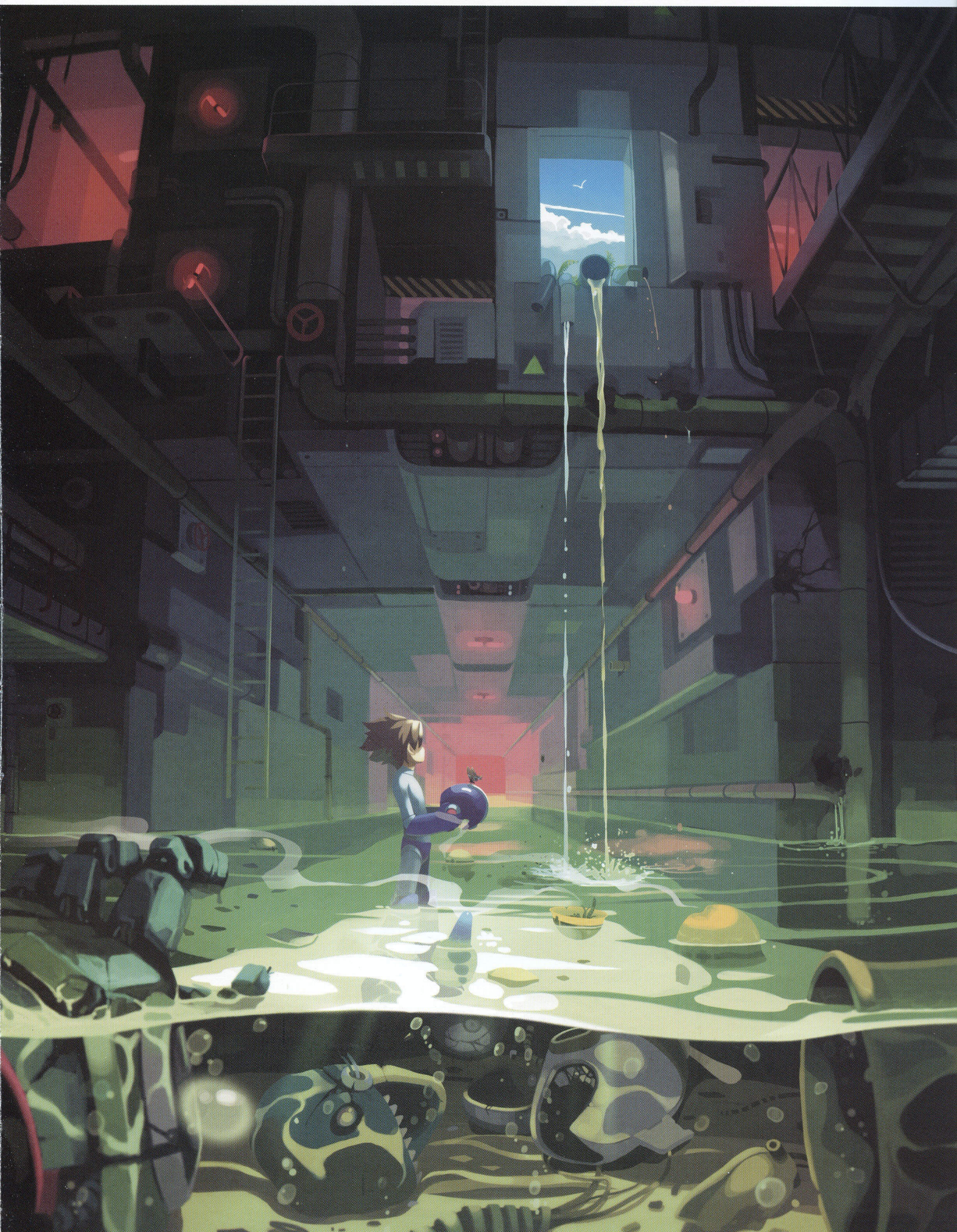
"MARVEL VS. CAPCOM 2" PROMOTIONAL ILLUSTRATION

ASIAGRAPH SPECIAL PUBLIC SECTOR MEGA MAN AWARD 2011 WINNER

VOFAN

Comment I've loved the "Mega Man" series since I was in elementary school. "World 2" on the Game Boy was the first "Mega Man" game I ever played, and soon after that I started drawing Mega Man mangas for fun. I recalled the overwhelming emotion I felt while playing my first Mega Man game over 20 years ago and infused it into this illustration.

Profile Vofan is an illustrator from Taiwan who is best known in Japan for drawing the cover art for the light novel "Bakemonogatari".



20TH ANNIVERSARY ILLUSTRATION #1

"This was my first high volume illustration, and I remember having a lot of trouble with it. I thought back on all 20 years of Mega Man and basked in the nostalgia while drawing this. I personally selected each and every character included in this illustration. I hope everyone likes it." (Mizuno)

20TH ANNIVERSARY ILLUSTRATION #2

"Unlike the first 20th anniversary illustration, I went with more of a 'hero' concept for this one. I tried to focus on Mega Man's 'cool factor'. Initially, this image was distributed online as a desktop wallpaper, and I started to think that would be the end of it. That's why I was so touched when I saw that they made it a huge feature in the event hall during the 20th anniversary event." (Mizuno)

OFFICIAL WEBSITE IMAGE FOR 20TH ANNIVERSARY

20TH ANNIVERSARY ILLUSTRATION #3

"I was so nervous when they asked me to draw such a big illustration so soon after I joined the company. I struggled with bringing out the Mega Man flavor, but it was an amazing opportunity to draw all the characters I had been wanting to draw, so I had a lot of fun." (Kataiwa)

CARDDASS

This section contains art from the "Mega Man" Carddass trading cards sold by Bandai. We included all of the art for the "Rockman X Mega Mission" series, and focused solely on the Carddass-exclusive illustrations for the other series.

ROCKMAN X MEGA MISSION

Batch 1

No. 01 Mega Man X & Zero

No. 02 Doppler's Dark Ambitions

No. 03 Limited

No. 04 Wire Sponge L

No. 05 X vs. Wire Sponge L

No. 06 Mega Man X (Clear Buster)

No. 07 Zero Commences Investigation

No. 08 Boomer Kuwanger L

No. 09 X vs. Boomer Kuwanger L

No. 10 Flame Mammoth L

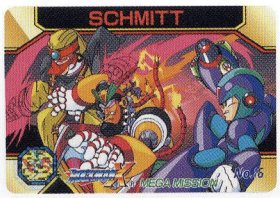
No. 11 X vs. Flame Mammoth L

No. 12 Bubble Crab L

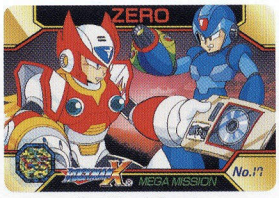
No. 13 X vs. Bubble Crab L

No. 14 Curtiss

No. 15 Mega Man X vs. Curtiss



No. 16 Schmitt of the Shadows



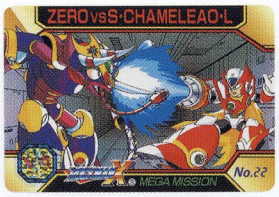
No. 17 Zero's Report

No. 18 Dr. Doppler

No. 19 Flame Stag L

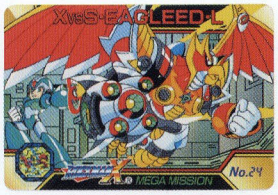
No. 20 X vs. Flame Stag L

No. 21 Sting Chameleon L



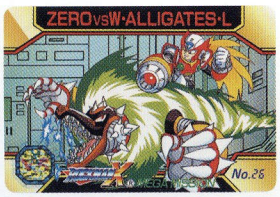
No. 22 Zero vs. Sting Chameleon L

No. 23 Storm Eagle L



No. 24 X vs. Storm Eagle L

No. 25 Wheel Gator L



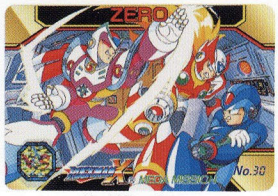
No. 26 Zero vs. Wheel Gator L

No. 27 Schmitt

No. 28 X (Clear Hyper Buster) vs. Schmitt

No. 29 Zero vs. Schmitt

[Editor's note: In this section, "L" and "HL" stand for "Limited" and "Hyper Limited", respectively. These are terms that are used exclusively in Rockman X Mega Mission's story and generally deal with a semi-organic, partially sentient substance created by Dr. Doppler that brings about powerful, dangerous transformations in anything it infects, including X and many of the Mavericks from "X1", "X2", and "X3".]



No. 30 Zero Down

No. 31 Mega Man X (Clear Hyper Buster)

No. 32 Mega Man X vs. Schmitt

No. 33 iX

No. 34 Mega Man X vs. iX

No. 35 Mega Man X (Clear Armor)

No. 36 More Power!? Mega Man X

No. 37 The End of iX

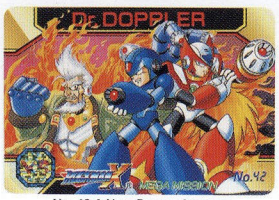
No. 38 Enter Dr. Doppler

No. 39 Mother Limited

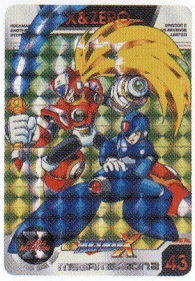
Batch 2

No. 40 X vs. Mother Limited

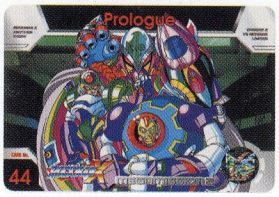
No. 41 X & Zero vs. Mother Limited



No. 42 A New Enemy Appears



No. 43 Mega Man X & Zero

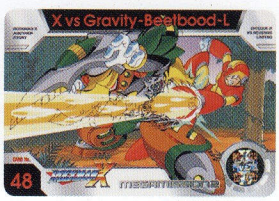


No. 44 L Resurrected

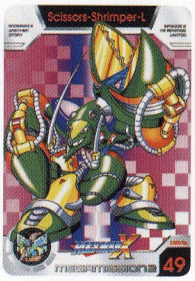
No. 45 Overdrive Ostrich L

No. 46 X vs. Overdrive Ostrich L

No. 47 Gravity Beetle L



No. 48 X vs. Gravity Beetle L



No. 49 Crush Crawfish L

No. 50 X vs. Crush Crawfish L

No. 51 Chill Penguin L

No. 52 X vs. Chill Penguin L

No. 53 X Defeated

No. 54 Zero (Neo Buster)

No. 55 Zero Mobilized!!

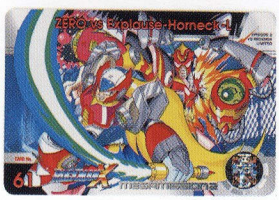
No. 56 Magna Centipede L

No. 57 Zero vs. Magna Centipede L

No. 58 Power Up Capsule Appears!

No. 59 Zero (Energy Armor)

No. 60 Blast Hornet L

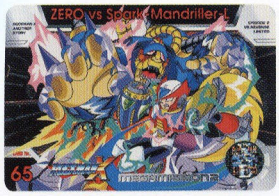


No. 61 Zero vs. Blast Hornet L

No. 62 Neon Tiger L

No. 63 Zero vs. Neon Tiger L

No. 64 Spark Mandrill L

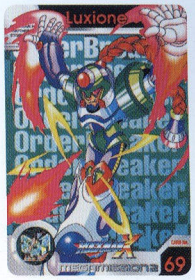


No. 65 Zero vs. Spark Mandrill L

No. 66 Zero (Neo Armor)

No. 67 Bloodione

No. 68 Zero vs. Bloodione

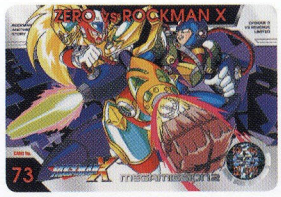


No. 69 Luxione

No. 70 Zero vs. Luxione

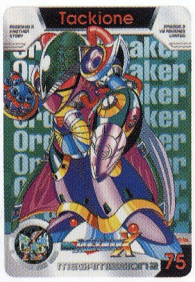
No. 71 Tackione's Secret Weapon?!

No. 72 Mega Man X (Replicapture)



No. 73 Zero vs. Mega Man X (Replicapture)

No. 74 Best Friends Collide!



No. 75 Tackione

No. 76 Tackione vs. the Damaged Duo

No. 77 Mega Man X vs. Tackione

No. 78 Tackione Final Form

No. 79 Tackione Final Form
vs. the Two Heroes

No. 80 From Zero to X, Infinite Energy

No. 81 Mega Man X (Giga Armor)

No. 82 Mega Man X (Giga Armor)
vs. Tackione Final Form

No. 83 Burst! Giga Crush!!

No. 84 The Calm Before the Storm?
A Moment of Respite

Batch 3

No. 85 Mega Man X

No. 86 City-Wide Mayhem! Vanishing Hunters

No. 87 New Allies?

No. 88 Rot Armor

No. 89 Blau Launcher

No. 90 Grün Metamo

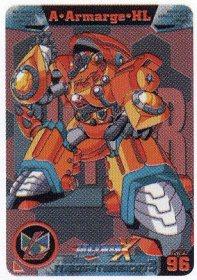
No. 91 Braun Eleci

No. 92 Revolt! Masquerades

No. 93 Berserk Mavericks

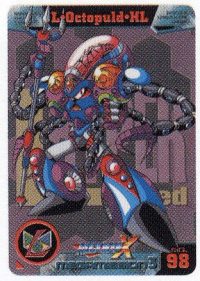
No. 94 Zero

No. 95 Zero vs. Mavericks



No. 96 Armored Armadillo HL

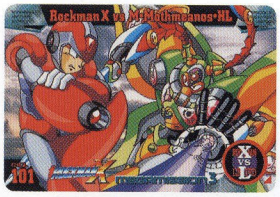
No. 97 Mega Man X vs.
Armored Armadillo HL



No. 98 Launch Octopus HL

No. 99 Mega Man X vs. Launch Octopus HL

No. 100 Morph Moth HL



No. 101 Mega Man X vs. Morph Moth HL

No. 102 Volt Catfish HL

No. 103 Mega Man X vs. Volt Catfish HL

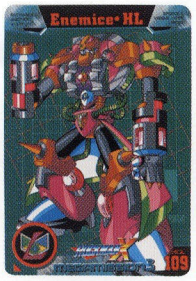
No. 104 X and Zero Struggling!

No. 105 Return iX

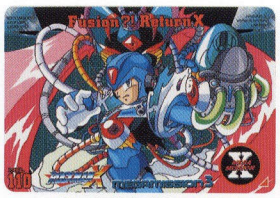
No. 106 Return iX vs. Hyper Limited Quartet

No. 107 Mega Man X vs. Return iX

No. 108 Return iX is Shot!!



No. 109 Enemice HL



No. 110 Fusion?! Return iX

No. 111 Mega Man X (iX Armor)

No. 112 Zero (iX Armor)

No. 113 Hyper Limited Quadruple Fusion!!

No. 114 Mix Forte

No. 115 Hunter Duo vs. Mix Forte

No. 116 Mega Man X vs. Enemice HL

No. 117 Zero vs. Enemice HL

No. 118 This is the Sigma Chip!!

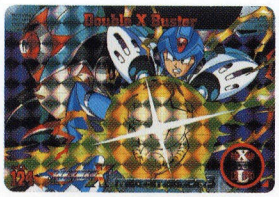
No. 119 Sigma Limited

No. 120 The Nightmare Returns, and its Name is Sigma?!

No. 121 Zero Defeated!!

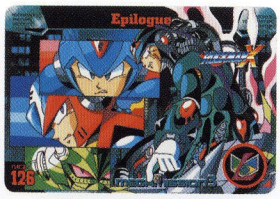
No. 122 Mega Man X (All iX Armor)

No. 123 Mega Man X vs. Sigma Limited



No. 124 Double X Buster!!

No. 125 The Nightmare's Conclusion, and the End of Sigma?!



No. 126 Foreshadowing a Return?! iX Lives On

"'Rockman X Mega Mission' was originally produced prior to the Super NES version of 'Mega Man X3', which meant we didn't have any reference materials on hand. Just when we had given up all hope, Capcom sent us an illustration of Dr. Doppler. The moment I saw that image, I was struck by inspiration and Limited was born. This idea was popular with the other staff members, which made me quite happy. This project was a great experience for me because I got to work on the story, art, layout, and production as well. I'd like to throw out a great big thank you to all of the 'Mega Man X' fans who supported 'Mega Mission'. I'd also like to take this opportunity to mention that we do have a proposal, card list, and design drafts for 'Mega Mission 4', and I can only hope that we will one day have the chance to use these materials."

"Rockman X Mega Mission" Carddass Series Planner
SHINICHI TAKEHIRO

MEGA MAN SERIES

Batch 1

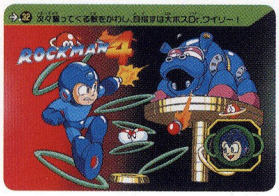
1 Mega Man

2 Mega Man (New Mega Buster)

4 Mega Man vs. Dr. Wily

5 Dust Man, Pharaoh Man, Toad Man, Ring Man

6 Dive Man, Skull Man, Bright Man, Drill Man



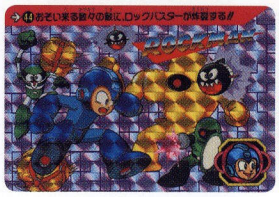
32 Kabatoncue

33 Moby

34 Skeleton Joe

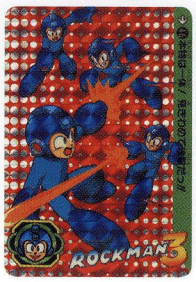
Batch 2

43 Mega Man & Proto Man

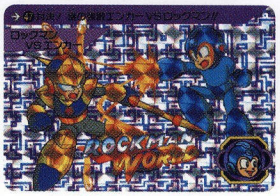


44 Mega Man 1 Enemies

45 Mecha Dragon



46 Holograph Mega Mans



47 Mega Man vs. Enker

48 Mega Man vs. Quint

Batch 3

85 Mega Man & Proto Man

86 Super Mega Buster

87 Mega Man vs. Wily Machine 5

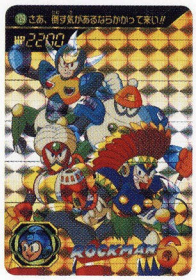
88 Gravity Man, Stone Man, Wave Man, Gyro Man

89 Crystal Man, Star Man, Napalm Man, Charge Man

Batch 4

127 Mega Man

128 Yamato Man, Wind Man, Knight Man, Plant Man



129 Centaur Man, Blizzard Man, Flame Man, Tomahawk Man

130 Mega Man vs. Ballade

131 Mega Man vs. Wily Machine 6

154 Mega Man vs. Blizzard Man

155 Mega Man vs. Centaur Man

156 Mega Man vs. Flame Man

157 Mega Man vs. Knight Man

158 Mega Man vs. Plant Man

159 Mega Man vs. Tomahawk Man

160 Mega Man vs. Wind Man

161 Mega Man vs. Yamato Man

168 Mega Man & Proto Man

Batch 5 (MEGA MAN V)

169 Mega Arm

170 Mercury, Venus, Mars, Neptune

171 Jupiter, Saturn, Uranus, Pluto

172 Mega Man vs. Sunstar

173 Terra & Sunstar

194 Mega Man vs. Neptune

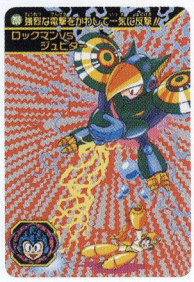
195 Mega Man vs. Mars

196 Mega Man vs. Venus

197 Mega Man vs. Mercury

198 Mega Man vs. Uranus

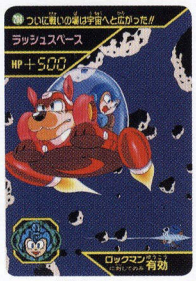
199 Mega Man vs. Saturn


200 Mega Man vs. Jupiter

201 Mega Man vs. Pluto

202 Mega Man vs. Terra

203 Enker, Quint, Punk, Ballade


208 Rush Space

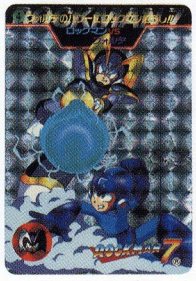
210 Mega Man Family

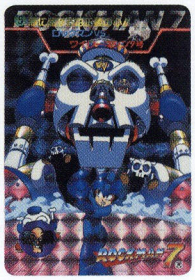
Batch 6 (MEGA MAN 7)

1 Mega Man

2 Cloud Man, Junk Man, Turbo Man, Slash Man

3 Burst Man, Shade Man, Spring Man, Freeze Man


4 Mega Man vs. Bass


5 Mega Man vs. Wily Machine 7

25 Mega Man vs. Spring Man

26 Mega Man vs. Cloud Man

27 Mega Man vs. Junk Man

28 Mega Man vs. Turbo Man

29 Mega Man vs. Freeze Man

30 Mega Man vs. Slash Man

31 Mega Man vs. Burst Man

32 Mega Man vs. Shade Man

MEGA MAN X SERIES

Mega Man X

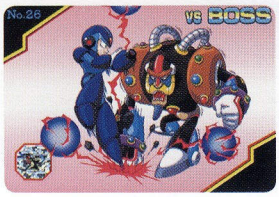
No. 1 Mega Man X

No. 2 Reploid

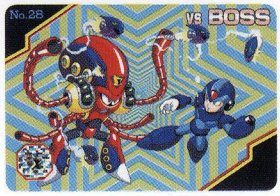
No. 3 Reploid

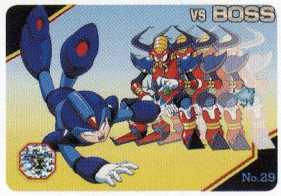
No. 6 X vs. Sigma

No. 25 X vs. Chill Penguin


No. 26 X vs. Spark Mandrill

No. 27 X vs. Armored Armadillo


No. 28 X vs. Launch Octopus


No. 29 X vs. Boomer Kuwanger

No. 30 X vs. Sting Chameleon

No. 31 X vs. Storm Eagle

No. 32 X vs. Flame Mammoth

No. 33 Shotgun Ice

No. 34 Electric Spark

No. 35 Rolling Shield

No. 36 Homing Torpedo

No. 37 Boomerang Cutter

No. 38 Chameleon Sting

No. 39 Storm Tornado

No. 40 Fire Wave

No. 41 Sigma

No. 42 X & Zero

No. 43 Mega Man X

No. 45 Reploid

No. 46 Reploid

No. 47 X vs. Sigma

No. 49 Bubble Splash

No. 50 Spin Wheel

No. 51 Sonic Slicer

No. 52 Speed Burner

No. 53 Strike Chain

No. 54 Crystal Hunter

No. 55 Silk Shot

No. 56 Magnet Mine

No. 67 X vs. Bubble Crab

No. 68 X vs. Wheel Gator

No. 69 X vs. Overdrive Ostrich

No. 70 X vs. Flame Stag

No. 71 X vs. Wire Sponge

No. 72 X vs. Crystal Snail

No. 73 X vs. Morph Moth

No. 74 X vs. Magna Centipede

No. 75 X vs. Agile

No. 76 X vs. Serges

No. 77 X vs. Violen

No. 83 Sigma & Zero

No. 84 X & Zero

Mega Man X3

No. 85 Mega Man X

No. 86 Zero

No. 87 Reploid

No. 88 Reploid

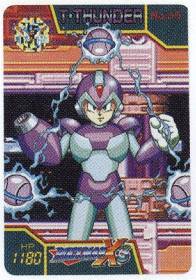
No. 89 X vs. Sigma

No. 91 Parasitic Bomb

No. 92 Frost Shield

No. 93 Gravity Well

No. 94 Acid Burst



No. 95 Triad Thunder

No. 96 Spinning Blade

No. 97 Tornado Fang

No. 98 Ray Splasher

No. 109 X vs. Blast Hornet

No. 110 X vs. Blizzard Buffalo

No. 111 X vs. Gravity Beetle

No. 112 X vs. Toxic Seahorse

No. 113 X vs. Volt Catfish

No. 114 X vs. Crush Crawfish

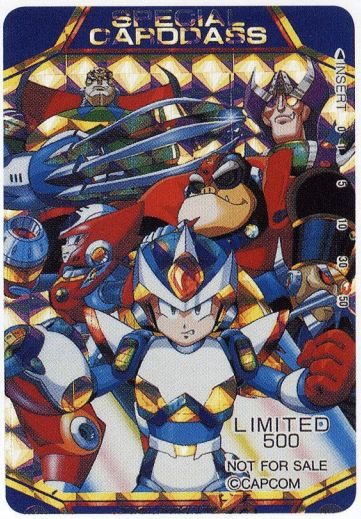
No. 115 X vs. Tunnel Rhino

No. 116 X vs. Neon Tiger

No. 125 X vs. Godkarmachine O Inary

No. 126 X vs. Dr. Doppler

Special Carddass



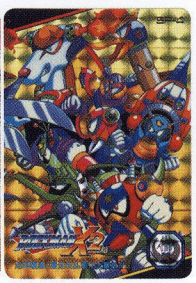
Special Carddass (telephone card)

Rockman X Revival

SP-1 Advancing Maverick Army! Stay Strong, X!!

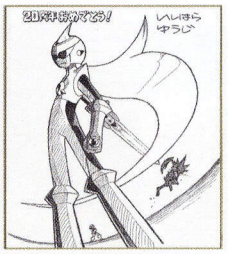
SP-2 Pulverize! Save Earth from Sigma's Clutches!!

SP-3 Another Heated Battle! Disturbing the Peace is Unforgivable!!

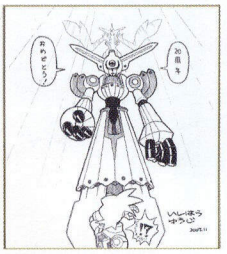

SP-4 The End of the World! Berserk Rebel Army Runs Amok!!

Keiji Inafune

Capcom: Yuji Ishihara

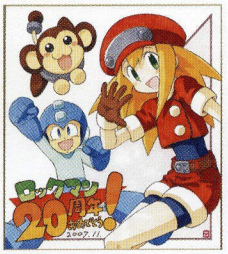


Capcom: Yuji Ishihara



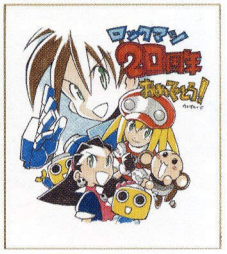
Capcom: Yuji Ishihara

Capcom: Hayato Kaji



Capcom: Ryuji Higurashi

Capcom: Keisuke Mizuno



Capcom: Keiji Ueda

Tatsuya Yoshikawa

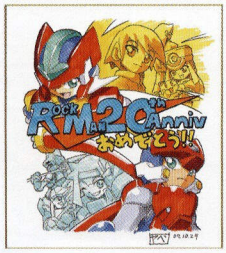
Shinsuke Komaki

Capcom: Mr. Famous & Legendary Master Shin

Sakura

Sakura

Toru Nakayama



Inti Creates: Makoto Yabe

Inti Creates: Hirokatsu Maeda

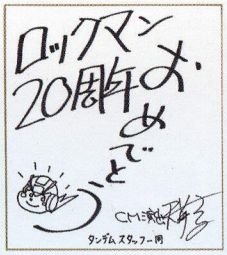
White Team

ADK

ADK

GRAFIGHT

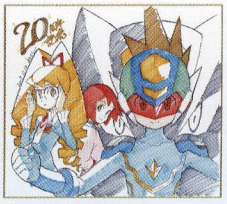
Kamikaze Videos



Tandem

Mitsuru Ishihara

Shingo Adachi



Shingo Adachi

Shigeto Ikehara

Shigeto Ikehara

Hitoshi Ariga

Hitoshi Ariga

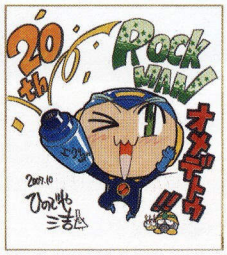
Hitoshi Ariga

Yoshihiro Iwamoto

Koji Izuki

Ryo Takamisaki

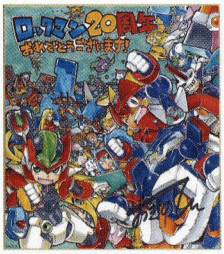
Miho Asada



Sankichi Hinodeya

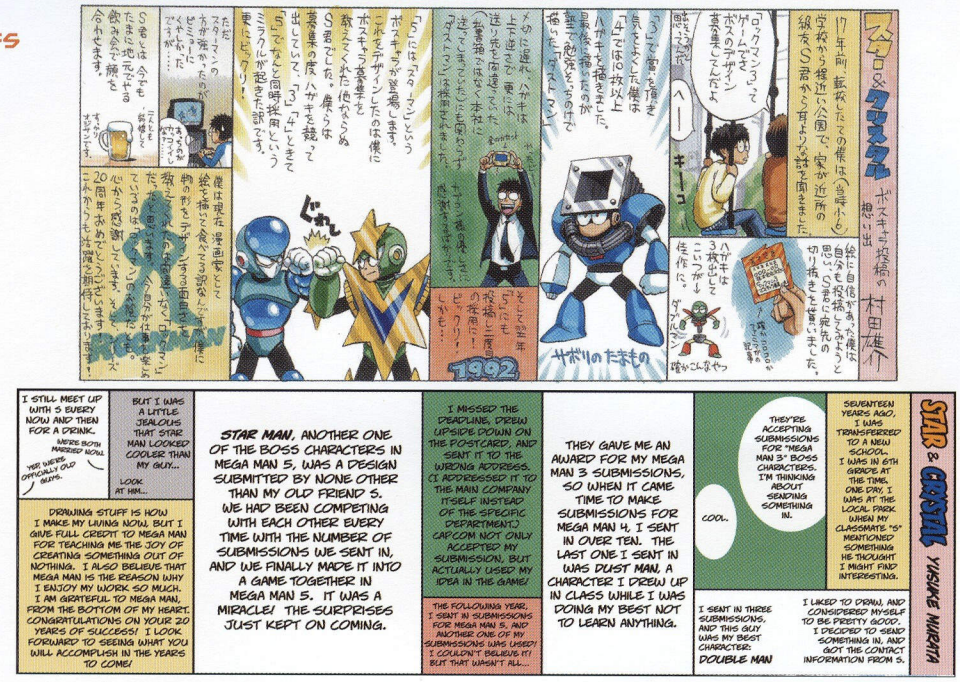
Masaya Itagaki

Takumi Kawano



Shin Ogino (Shin Sasaki)

BOSS CHARACTER SUBMISSION MEMORIES

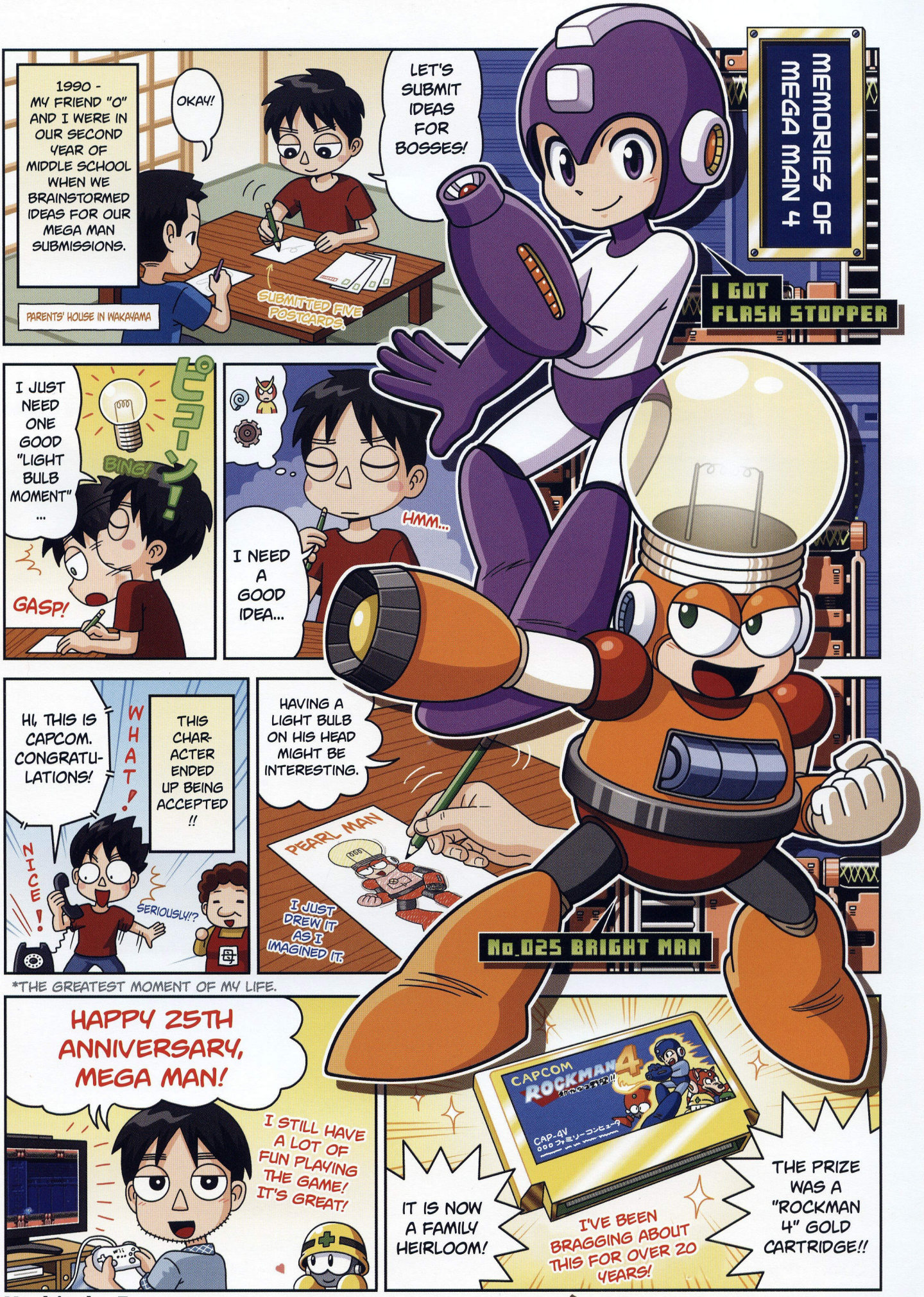


CAPCOM HEROES CALENDAR 2012

Yusuke Murata

Comment The fact that my boss character submissions were accepted was a huge morale booster in my career as a manga artist. Mega Man taught me the joys of the character design process and taking a character from its original concept through to the final design, and I poured every bit of gratitude and love that I have for him into this illustration.

Profile Murata is a manga artist who sent in submissions for the "Mega Man 4" and "Mega Man 5" boss character design contests. His submissions were Dust Man and Crystal Man. He was also the artist behind "Eyeshield 21" (story by Riichiro Inagaki), which was published in Shueisha's "Weekly Shonen Jump" magazine. "Eyeshield 21" was so popular that it actually generated more interest in American football among its readers.



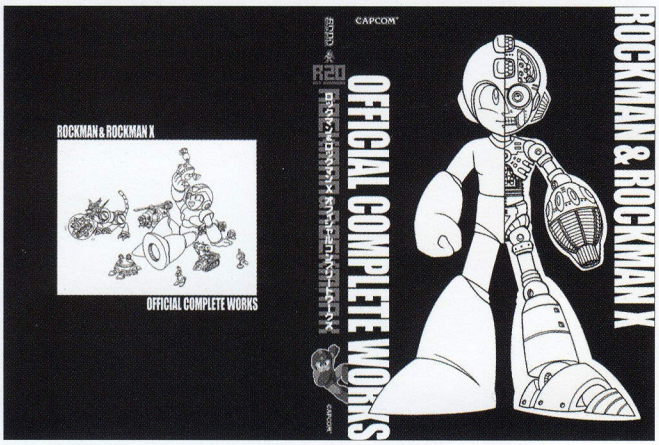
Yoshitaka Enomoto

Profile Enomoto submitted the idea for Bright Man during the "Mega Man 4" boss character contest, and it was selected as a winner. He currently works as a freelance illustrator, manga artist, and courtroom artist.

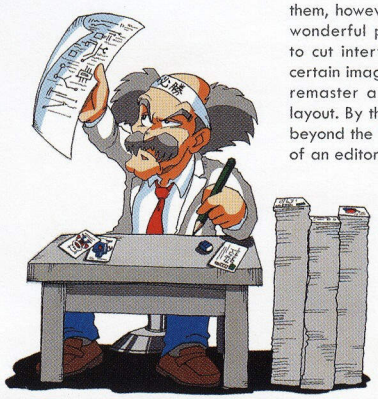
COVER

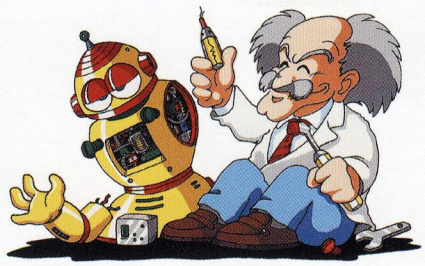
OBI

INSIDE COVER



"My job for 'R20' began with separating a mountain of Mega Man illustrations into 'include' and 'discard' piles. As I went through the seemingly endless stack, I noticed many images I recalled seeing in guide books and magazines, but I also saw some stuff that had never been released to the public, or other rare pieces like the rough drafts drawn during the development stages of various Mega Man games. The book's initial layout involved a lot of interview pages, and if we had made the book according to that original plan, I would have had to give up on including a lot of those illustrations. The more I went through them, however, the less willing I was to let so many rare and wonderful pieces remain buried. I started making requests to cut interview pages, rearrange interviews to fit around certain images, confirm the use of certain illustrations, digitally remaster a few older pieces, and even alter the general layout. By the time I realized what I was doing, I had stepped beyond the boundaries of a supervisor and entered the realm of an editor." (Ariga)





R20 INTRODUCTION

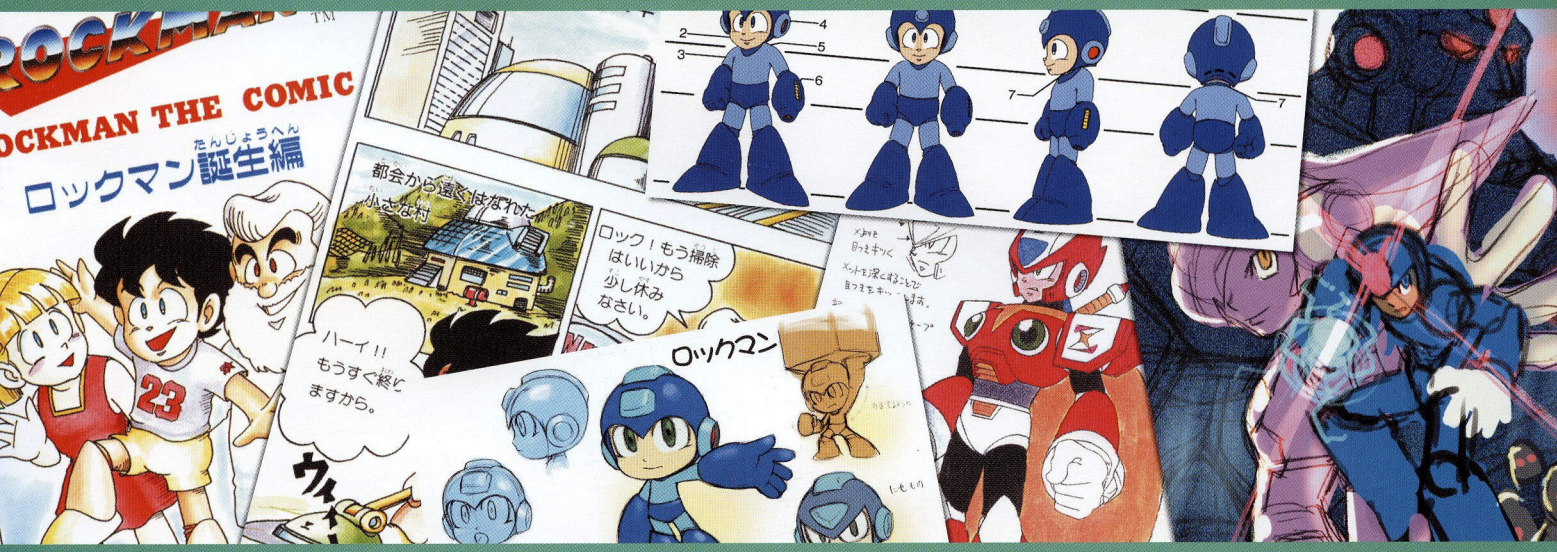
20 years ago, tucked away in a corner of a very small development studio in Osaka, Mega Man was born from a few dot graphic blueprints. In the world of video games, where countless titles fade away as quickly as they are created, I believe that a series that manages to stay alive for 20 years owes its success to the support of its players. In this artbook, we get the chance to share with you some of the work we did for the "Mega Man" series. We've put a lot of ourselves into the series over the years, and if this artbook can convey even a portion of our passion to you, I couldn't ask for anything more. I hope I will get to continue to fuel this passion for another decade or two yet, and I certainly will try my best to make that happen. You've come a long way, Mega Man! I look forward to working with you some more in the future, buddy!!

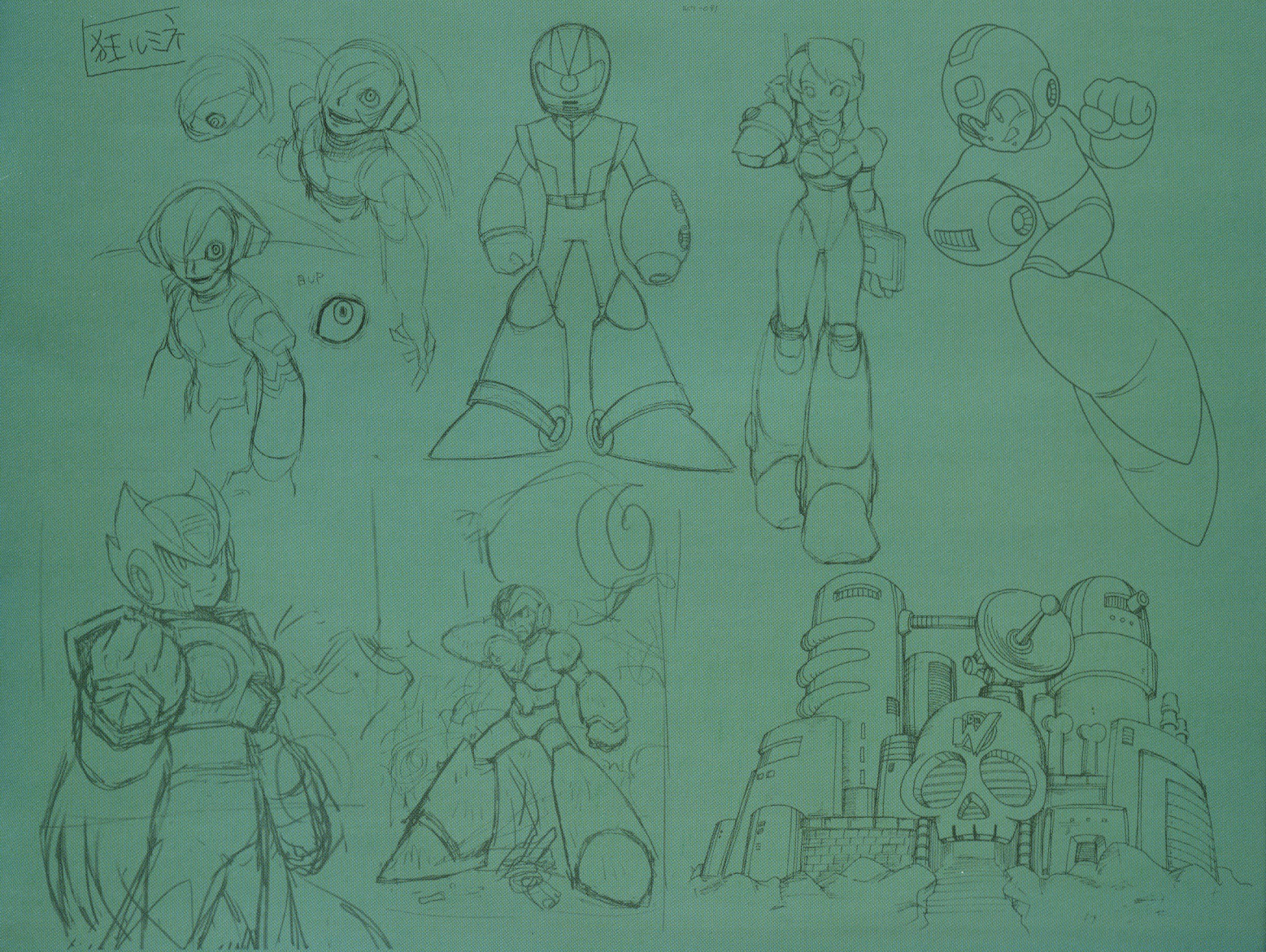
Executive Producer
KEIJI INAFUNE

"It goes without saying, of course, that I could never have put together a book of this caliber on my own. I'm sure my supervision and editing seemed a bit demanding at times, so it is only right that I take this opportunity to thank all of the staff members involved in the book's production, as well as the other people who helped bring the book to fruition. On top of that, I am grateful for and delighted about this 25th anniversary book, which serves as a sort of add-on edition to the previous book." (Ariga)

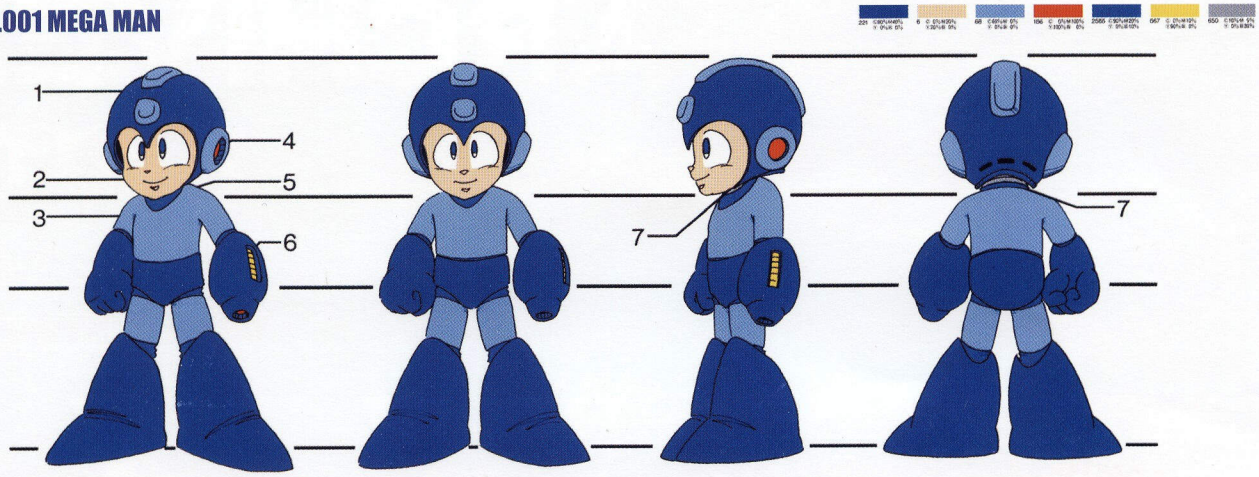
ARCHIVES
アーカイブ

Here you will find a veritable treasure trove of development resources, including materials that have never before been released to the public. Detailed character files, rough drafts, and illustrations brimming with ideas... all the things that any true fan would want to see with their own eyes.

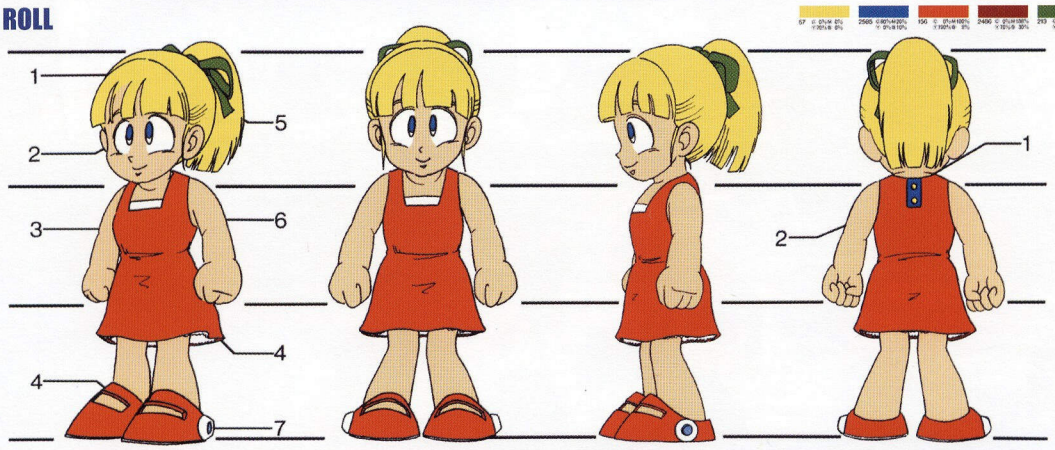




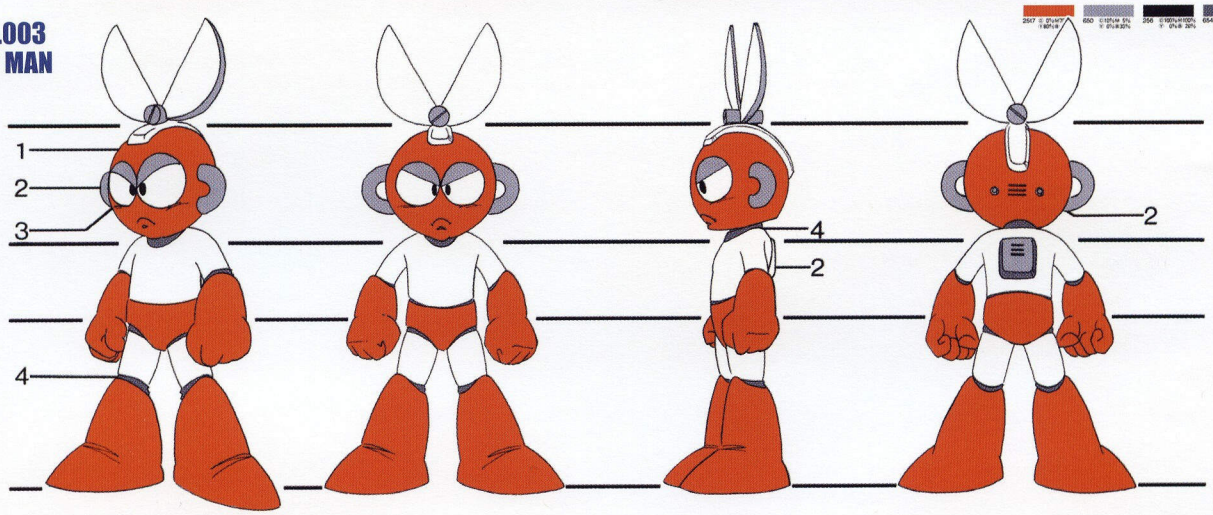
DLN.001 MEGA MAN



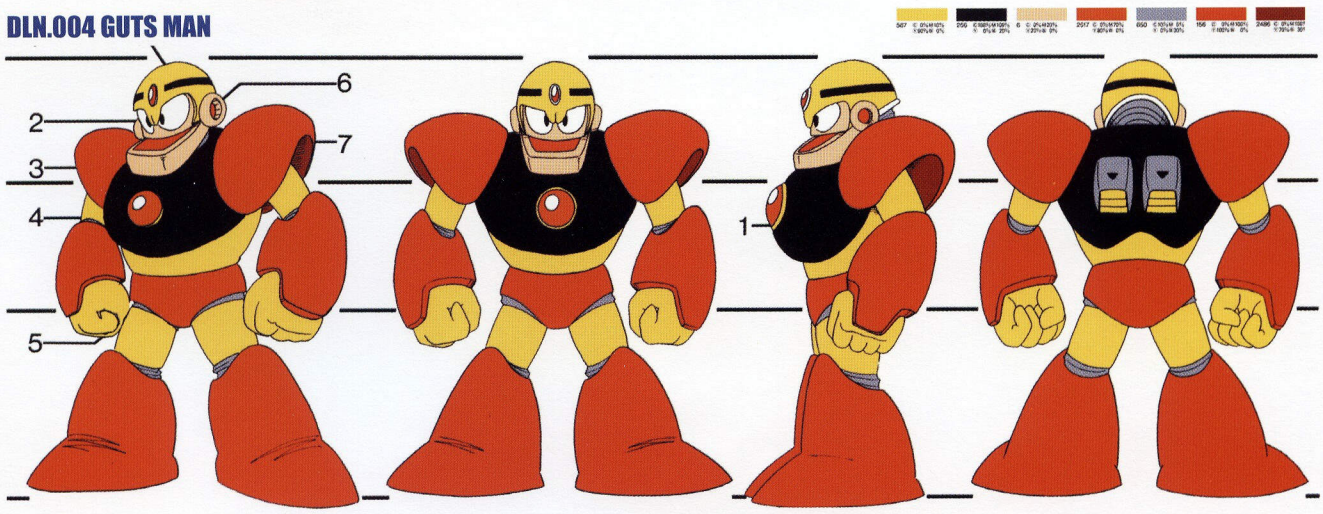
DLN.002 ROLL



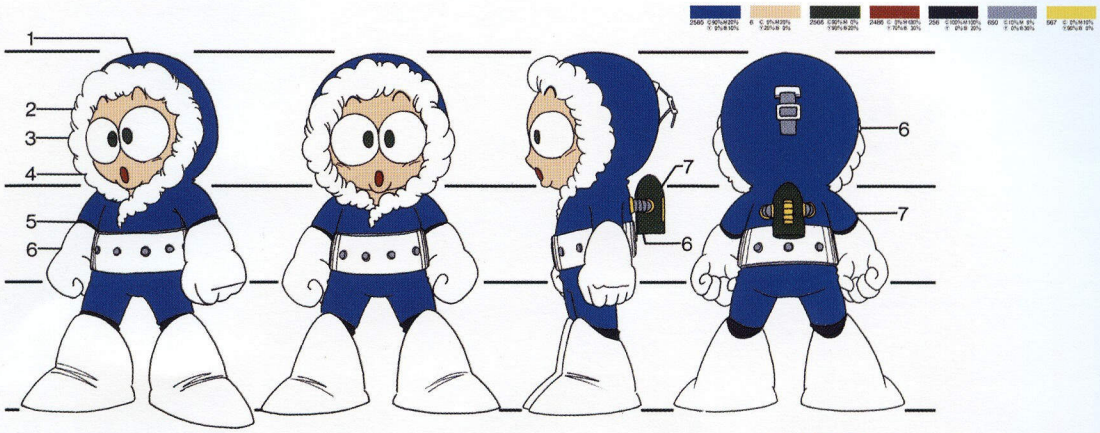
DLN.003 CUT MAN



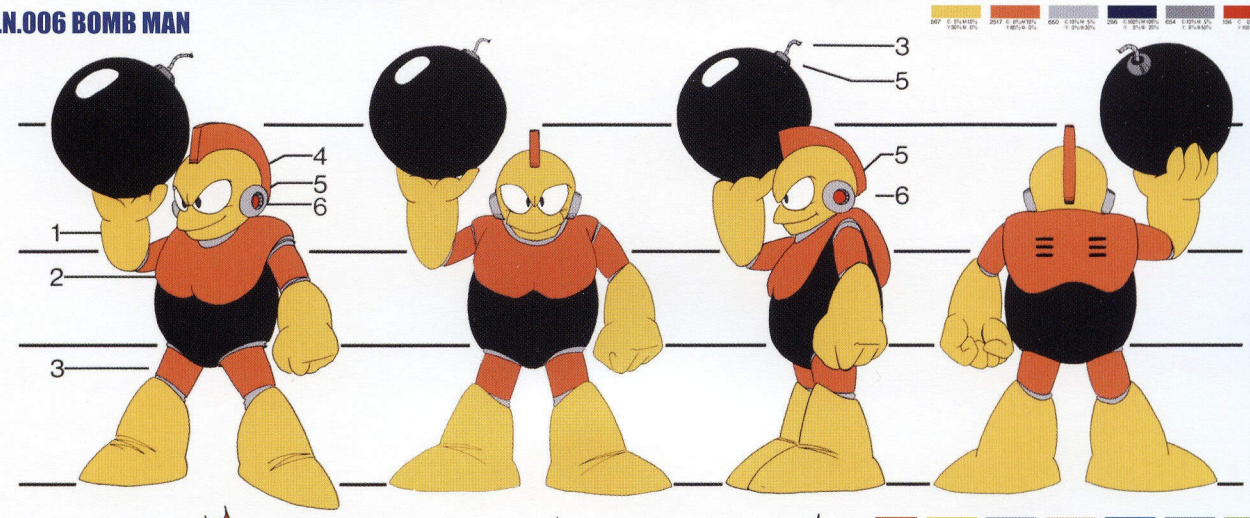
DLN.004 GUTS MAN



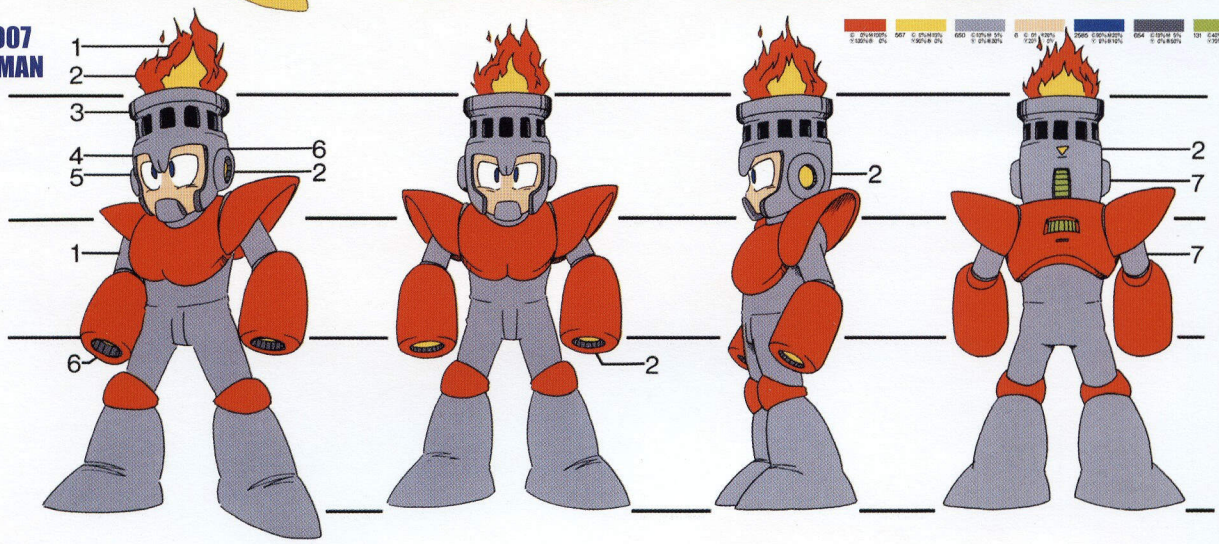
DLN.005 ICE MAN



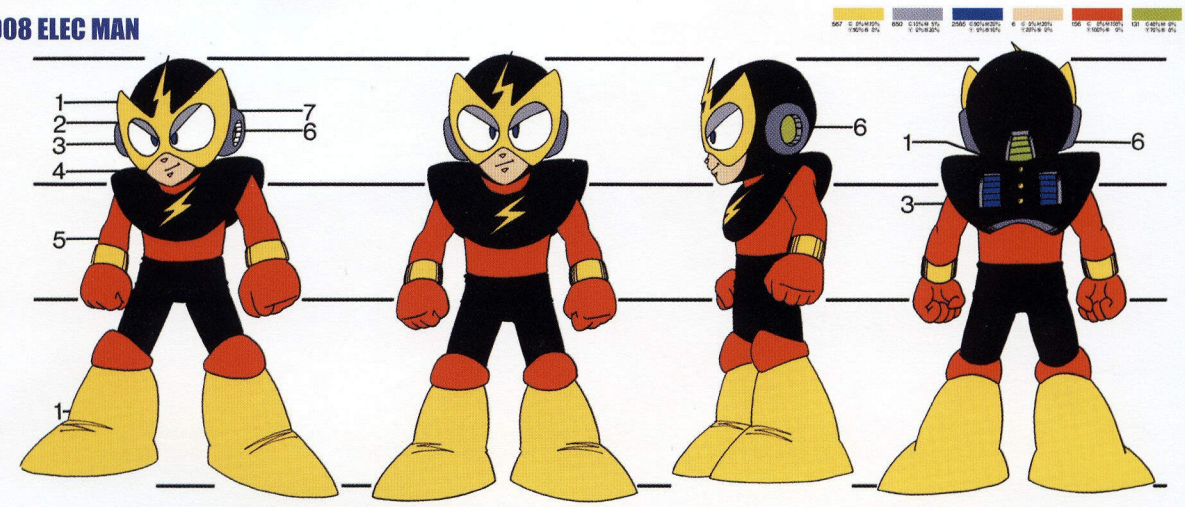
DLN.006 BOMB MAN



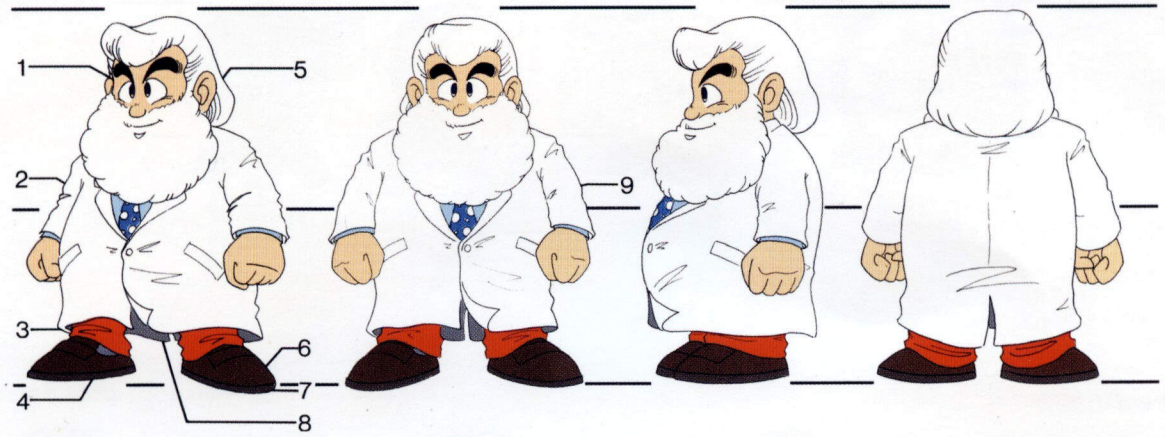
DLN.007 FIRE MAN



DLN.008 ELEC MAN



THOMAS LIGHT



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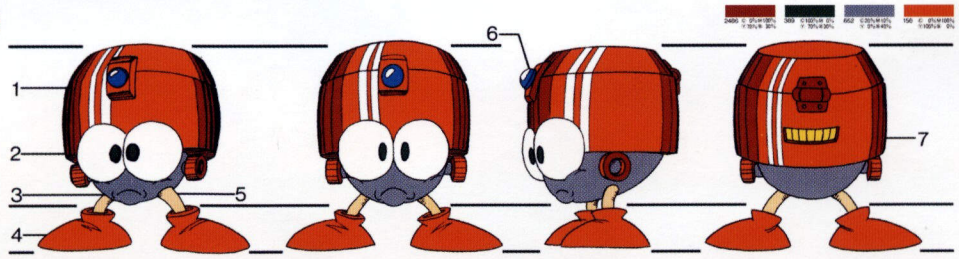

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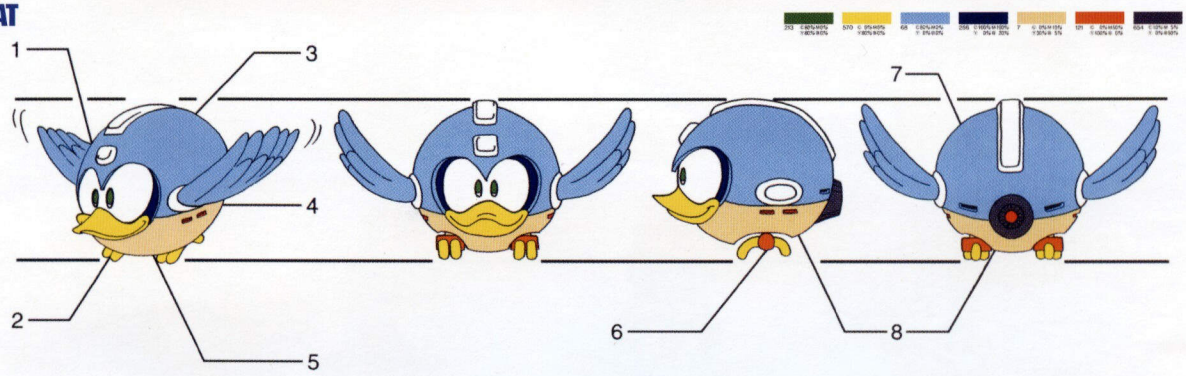

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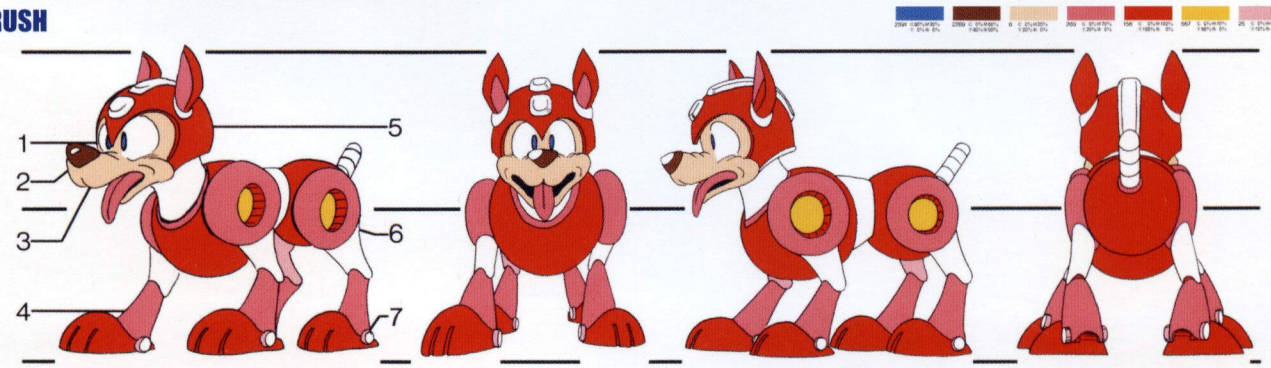
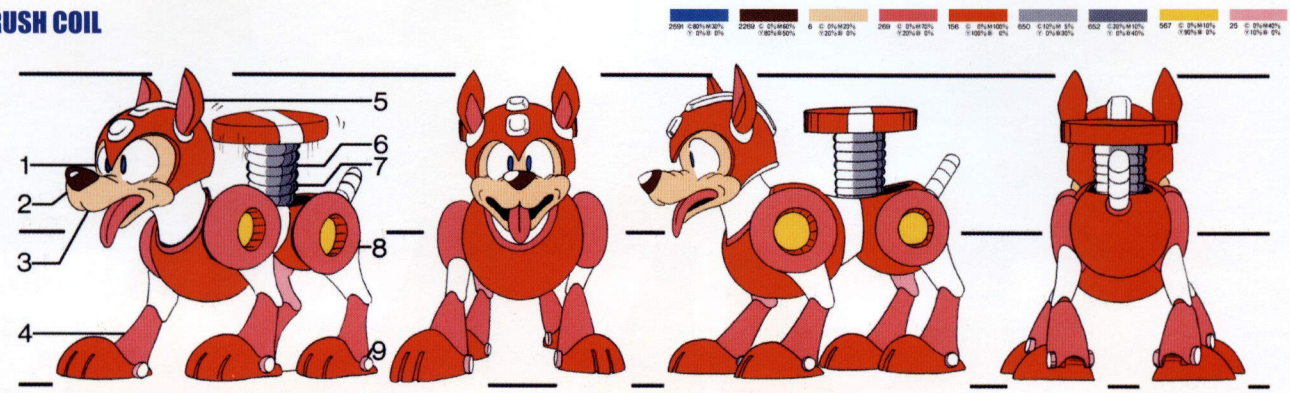
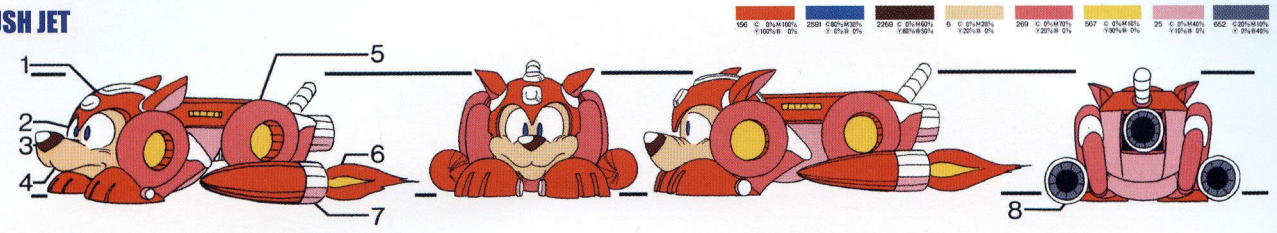


RUSH COIL



RUSH JET



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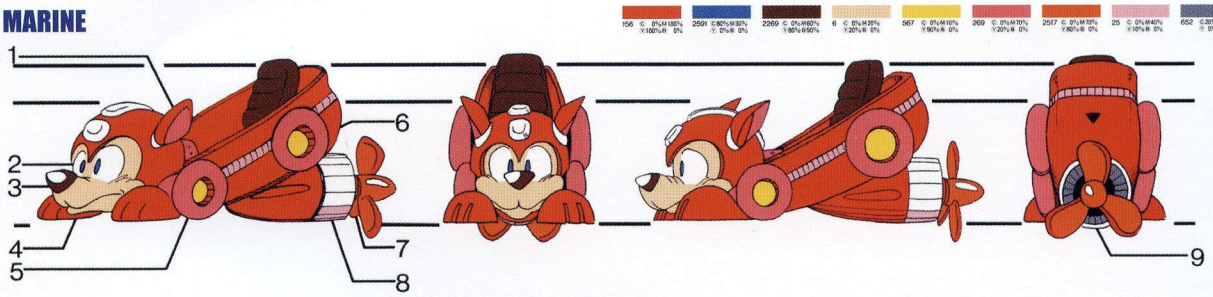

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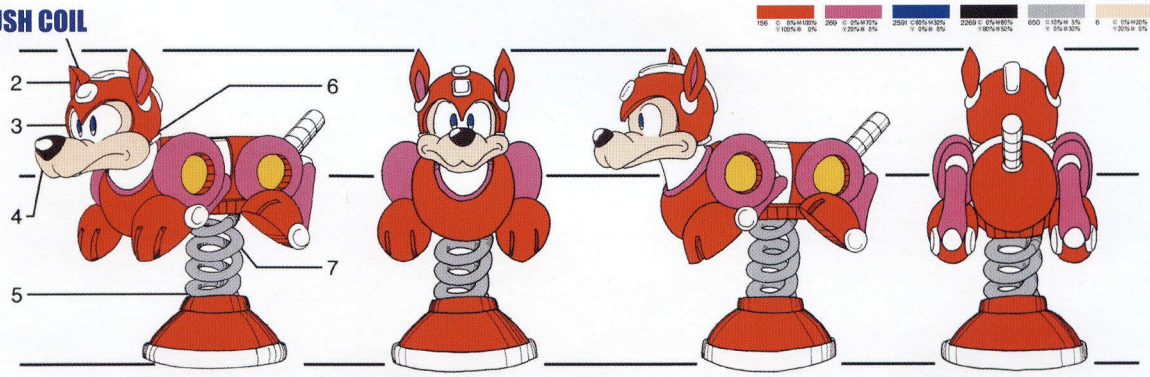
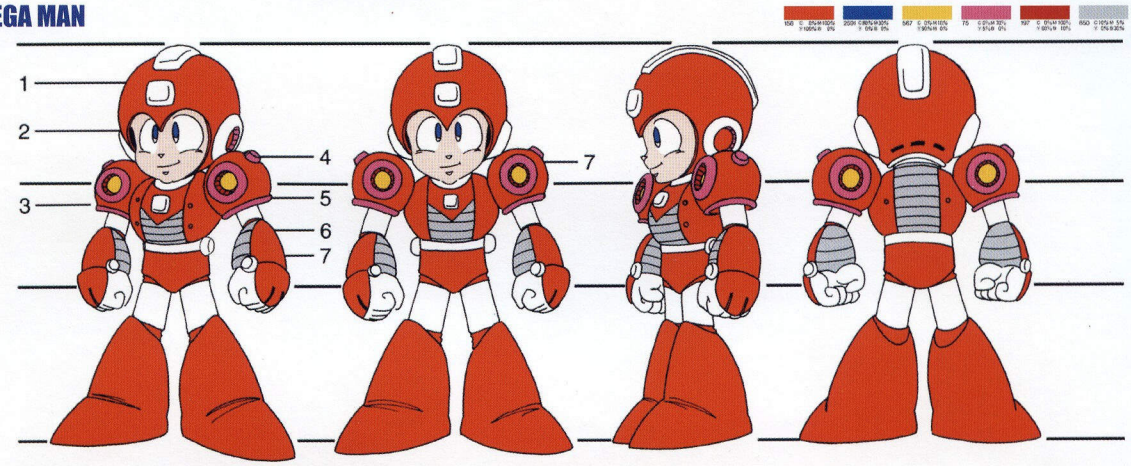


POWER MEGA MAN



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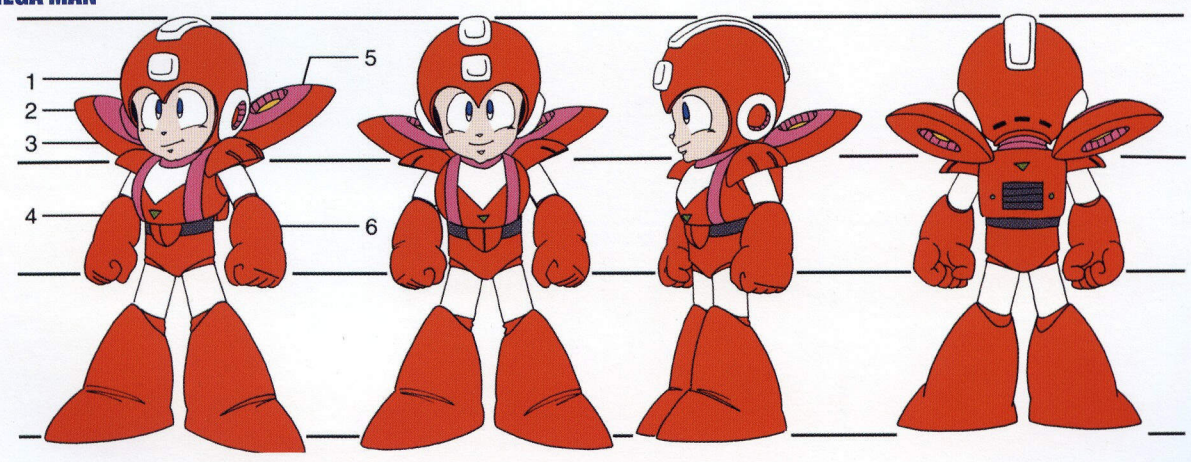
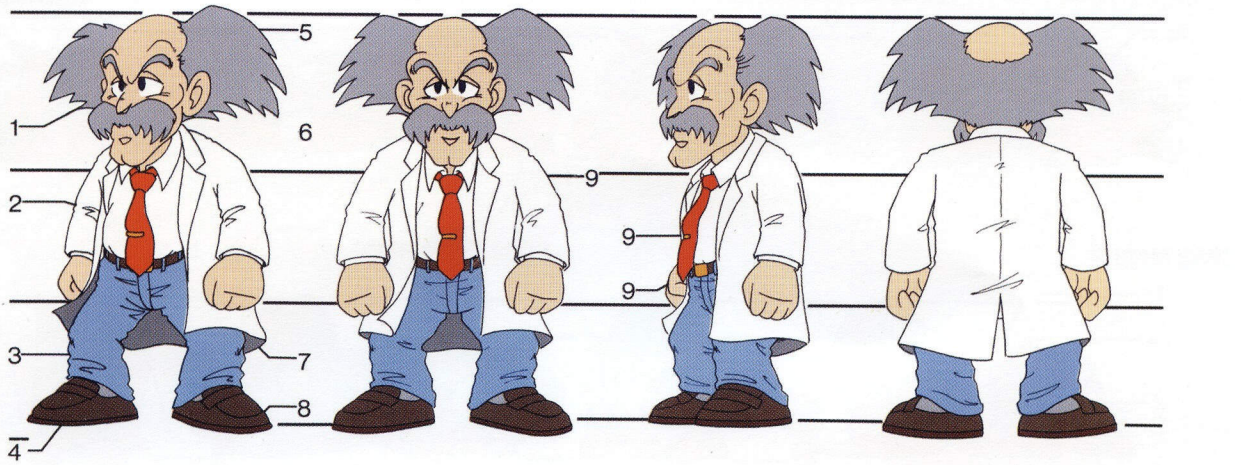
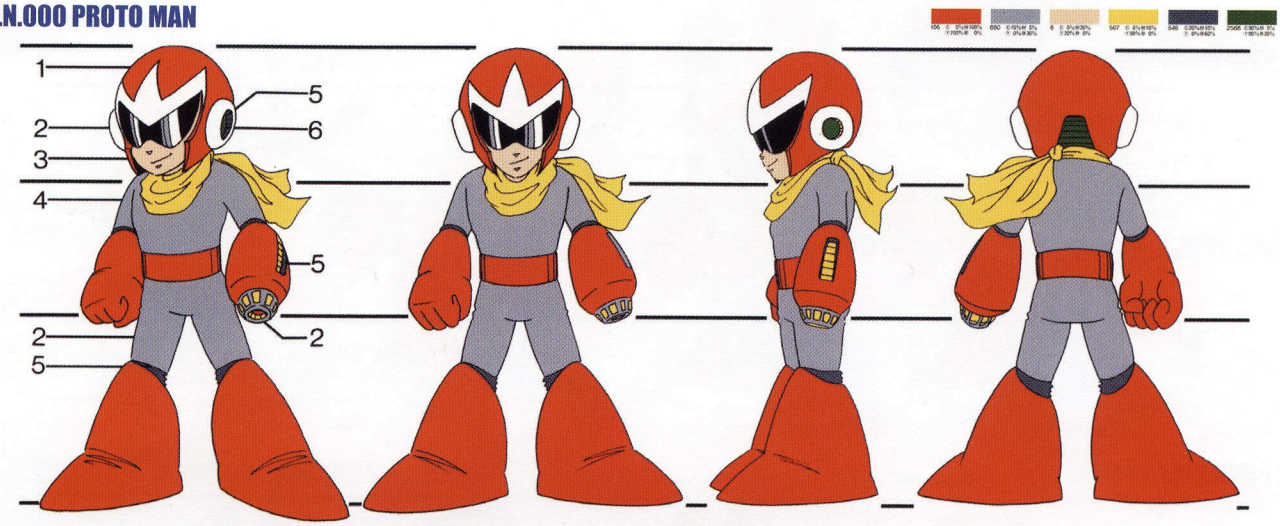


ALBERT W. WILY



DLN.000 PROTO MAN



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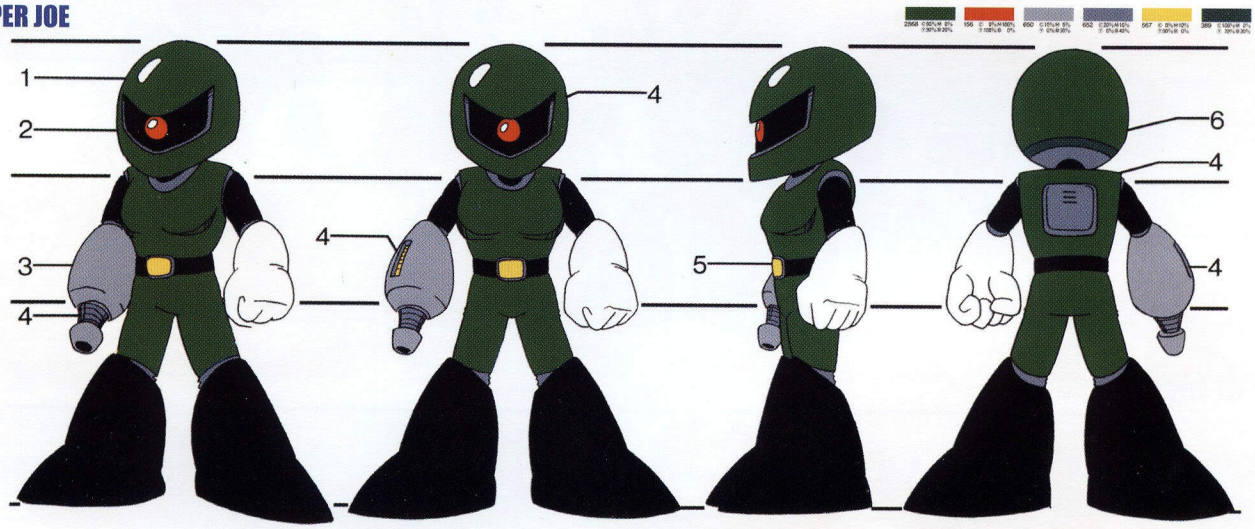

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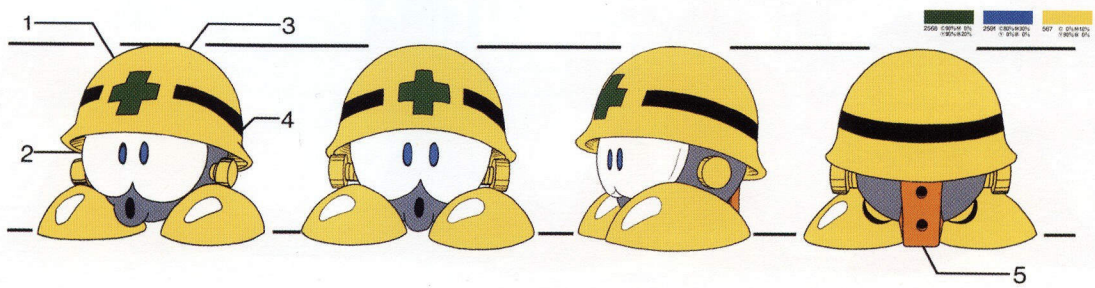

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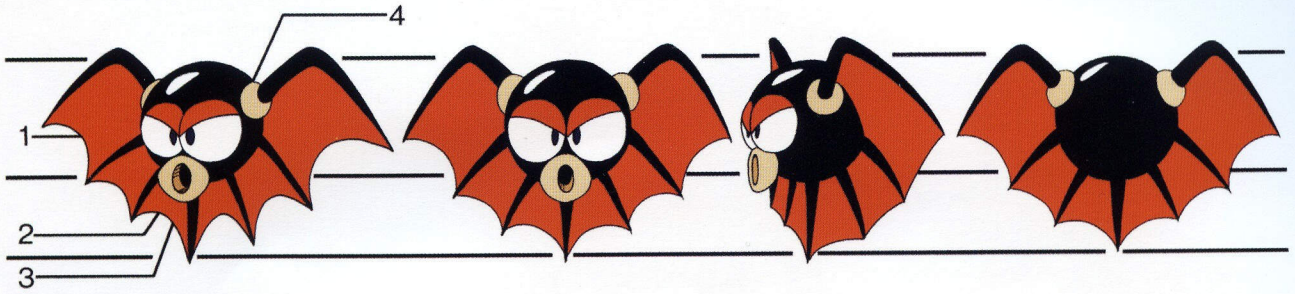

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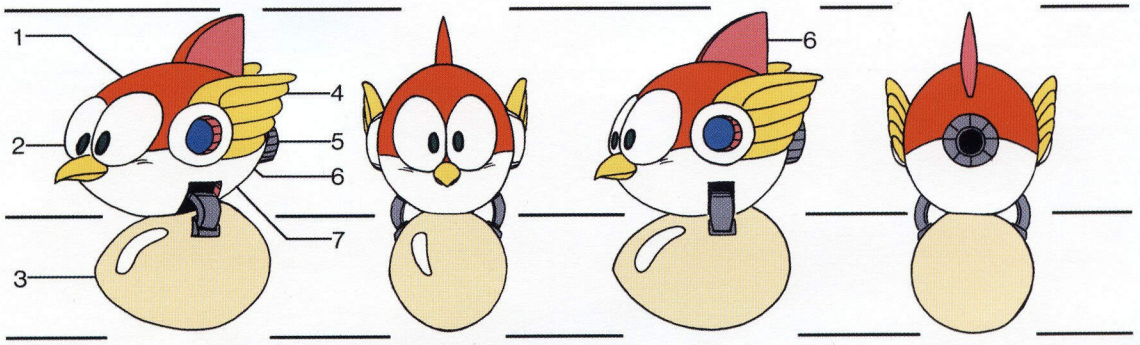

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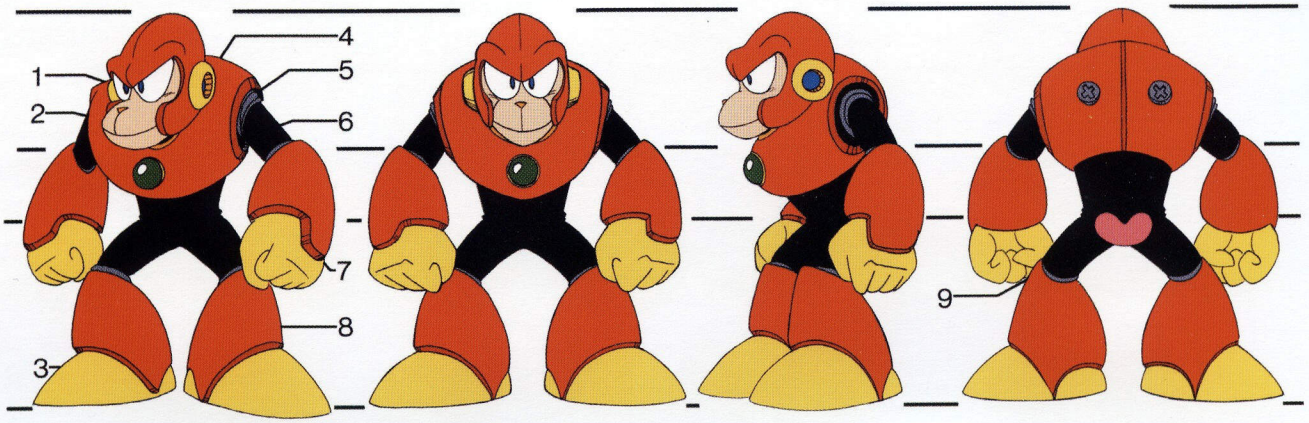

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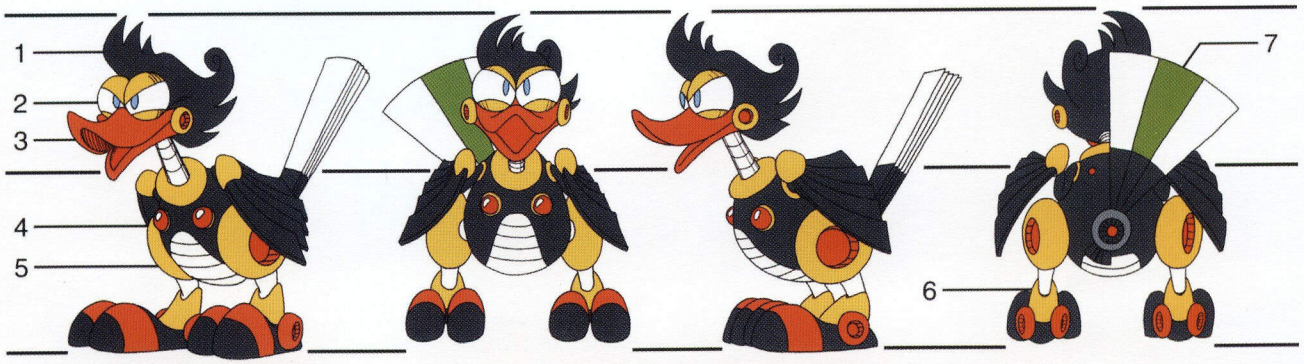
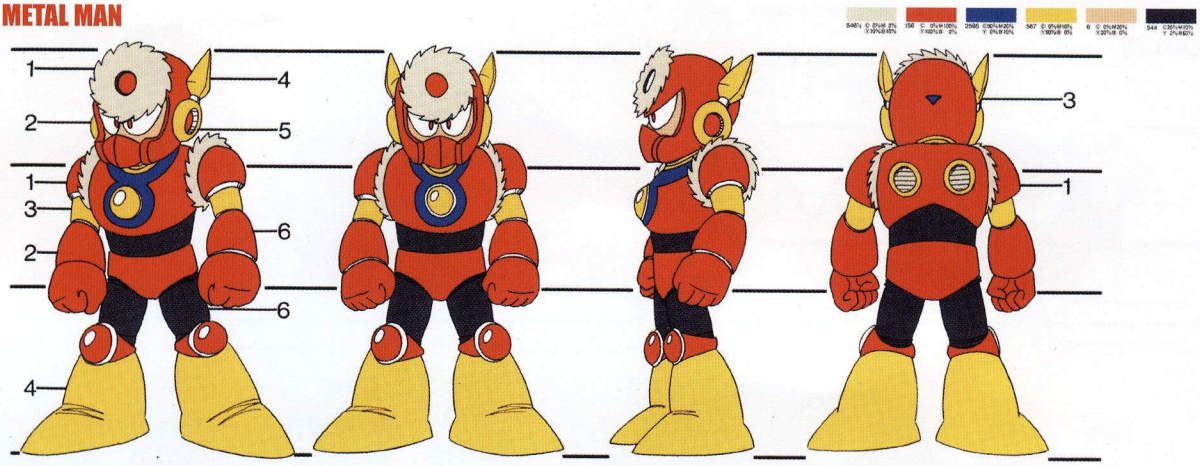
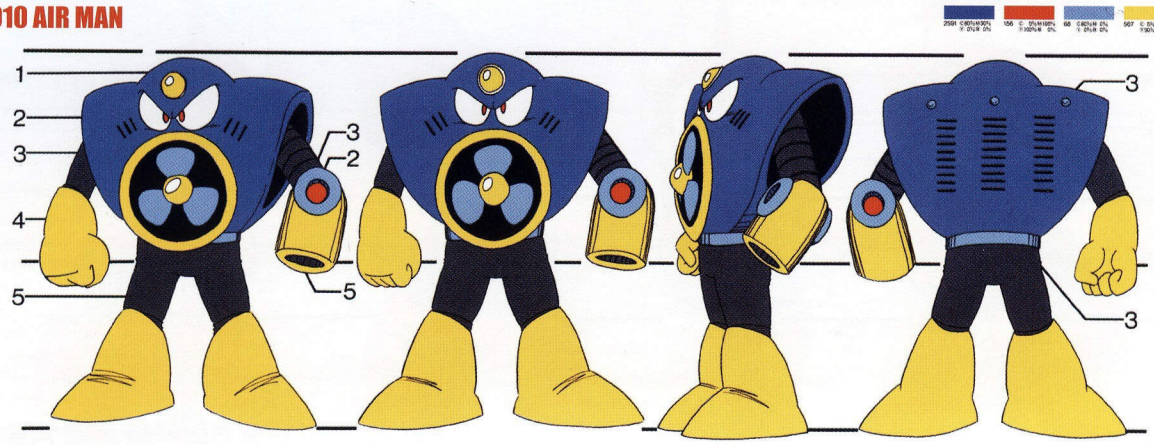


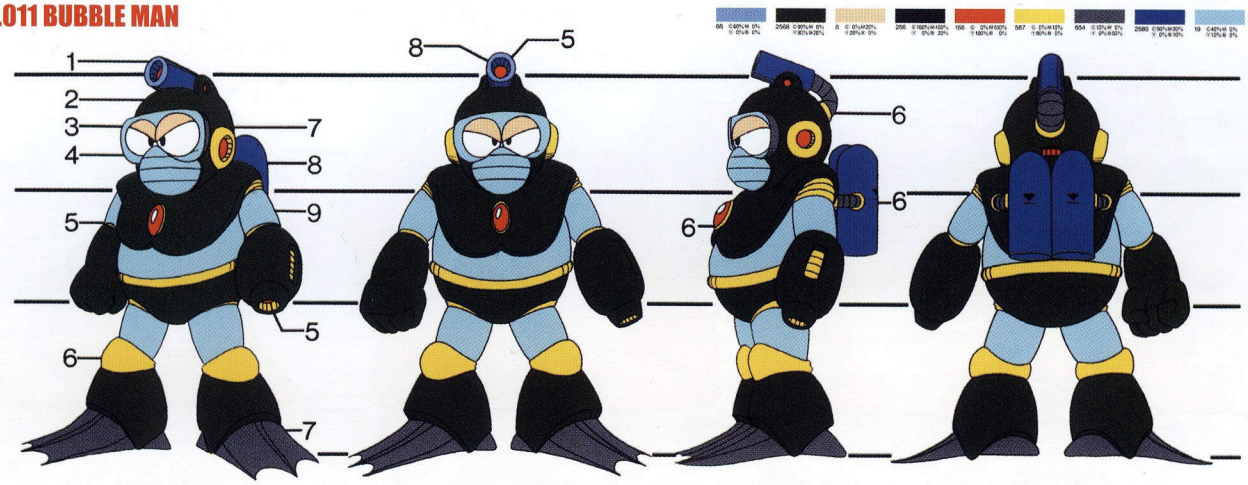
DWN.009 METAL MAN



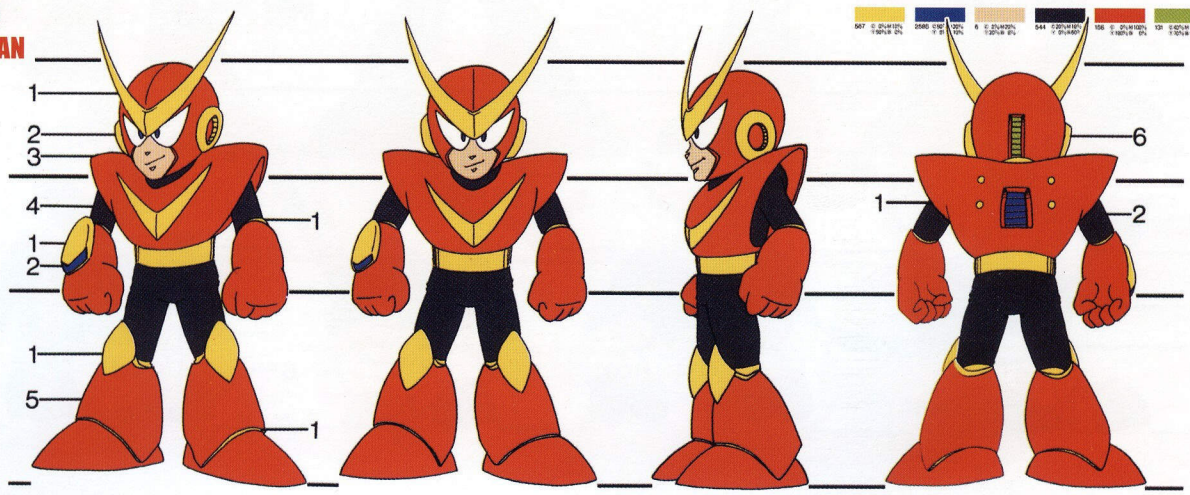
DWN.010 AIR MAN



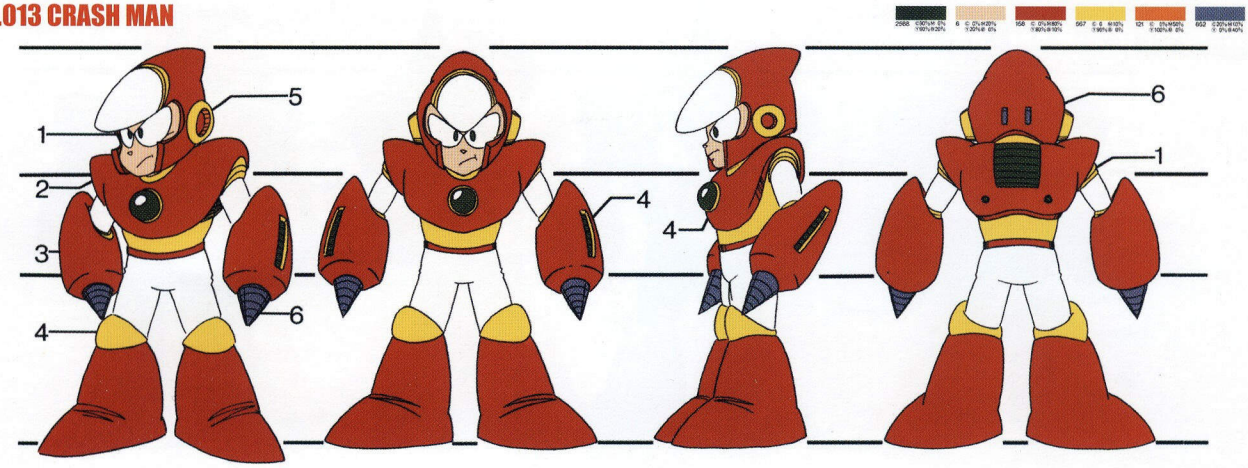
DWN.011 BUBBLE MAN



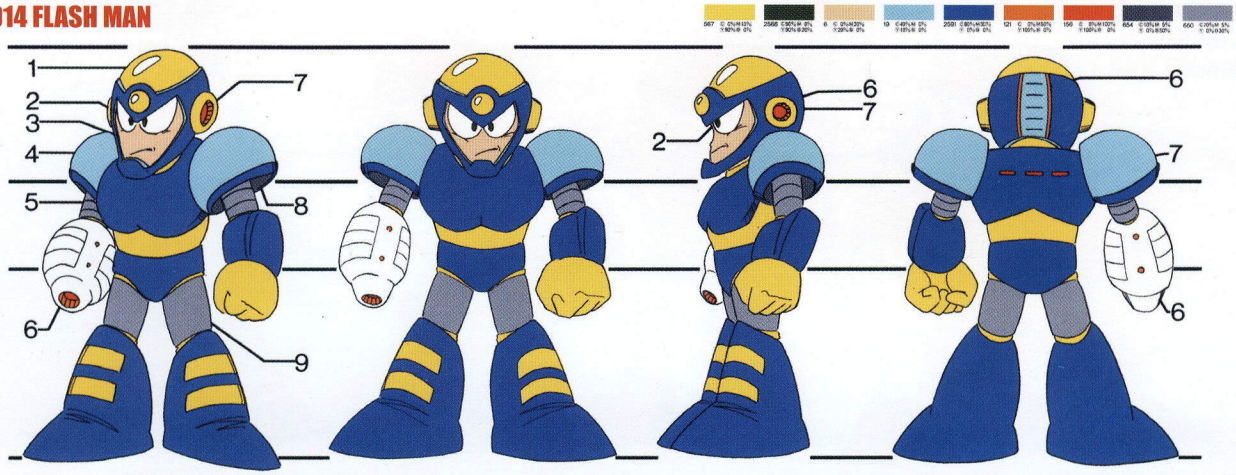
DWN.012 QUICK MAN



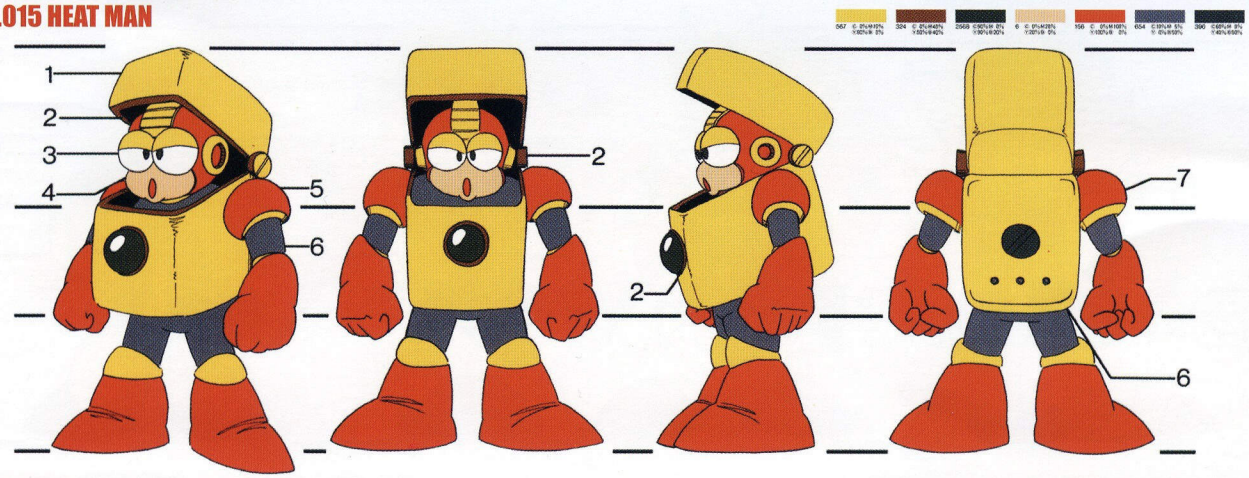
DWN.013 CRASH MAN



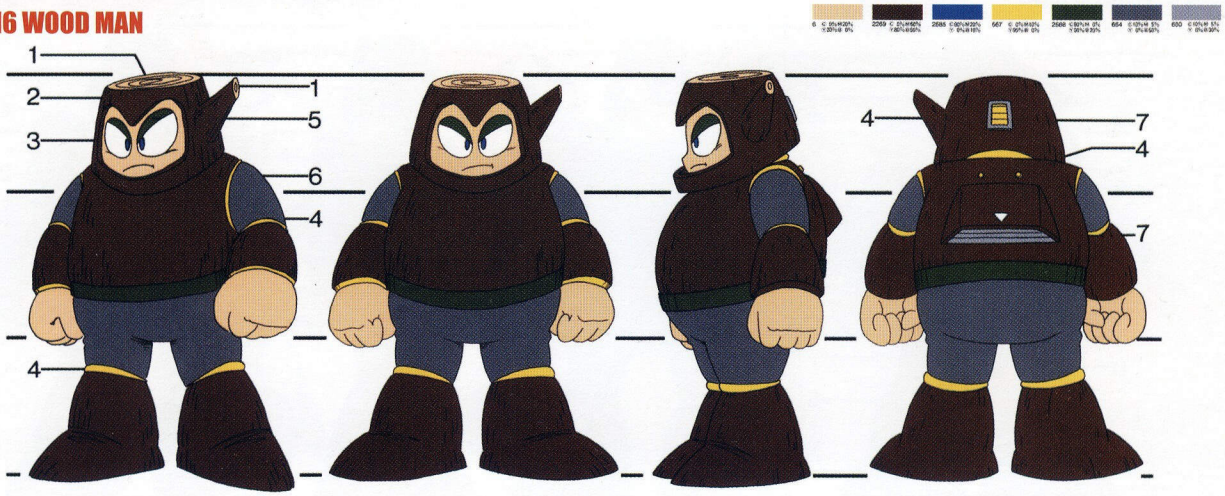
DWN.014 FLASH MAN



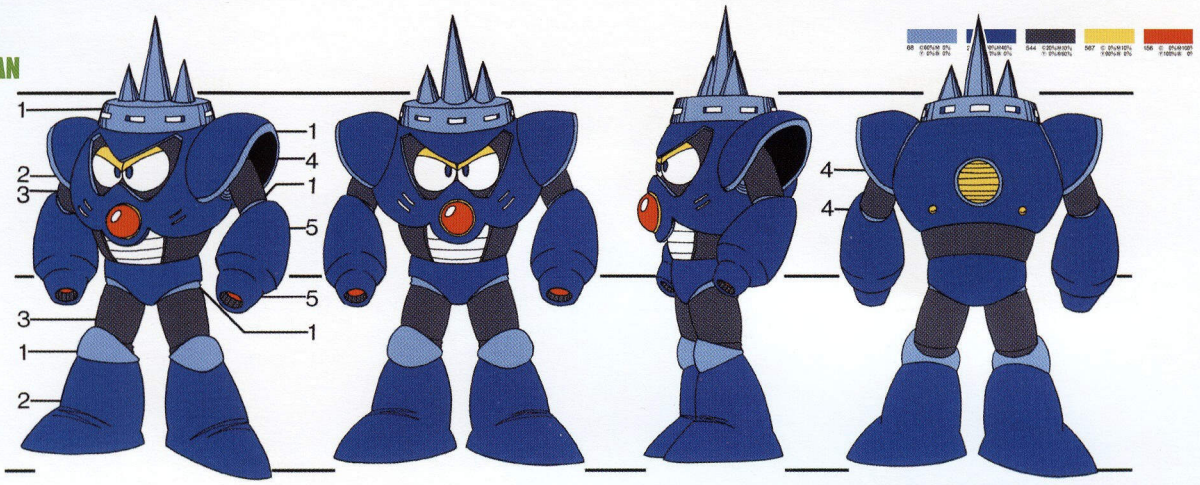
DWN.015 HEAT MAN



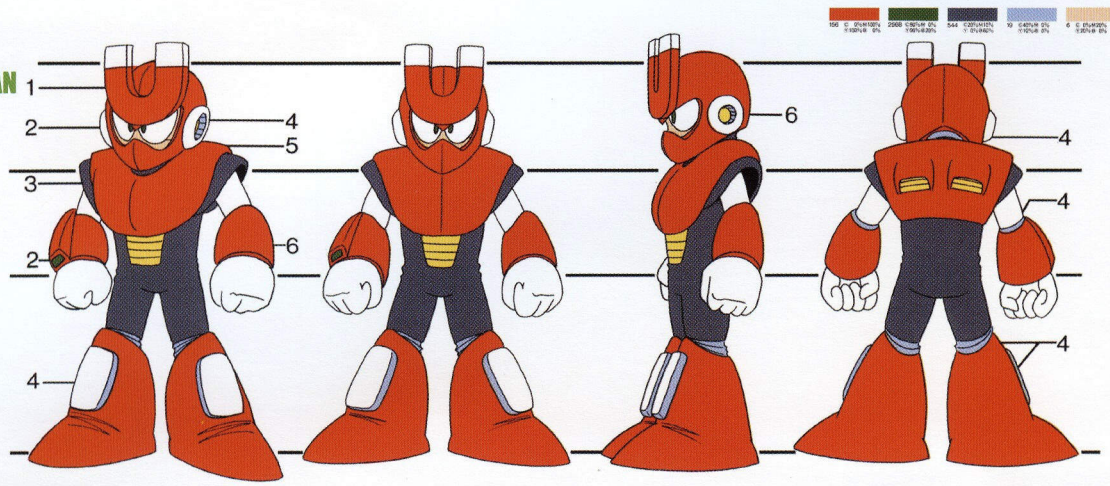
DWN.016 WOOD MAN



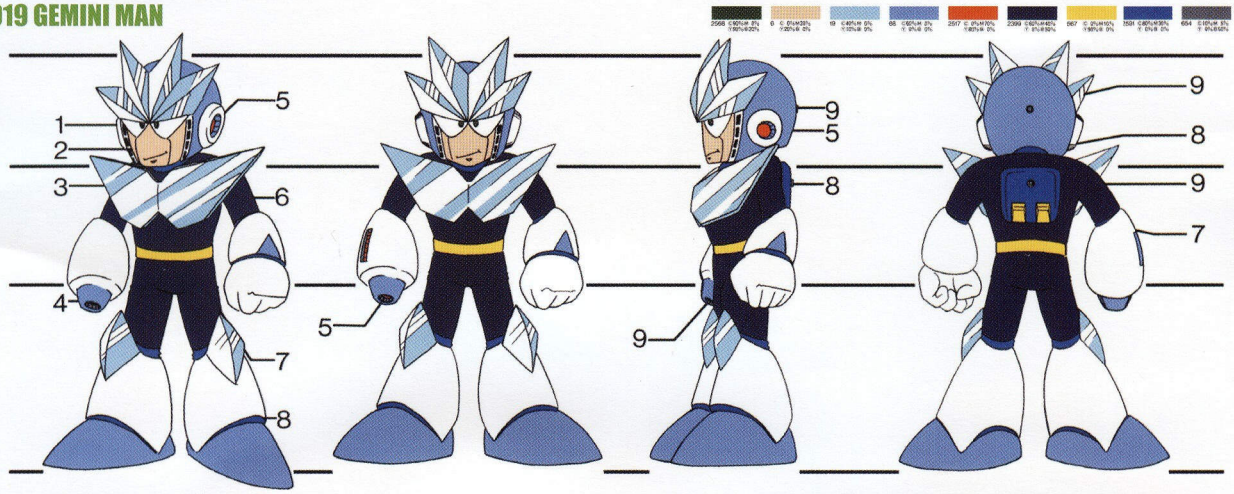
DWN.017 NEEDLE MAN



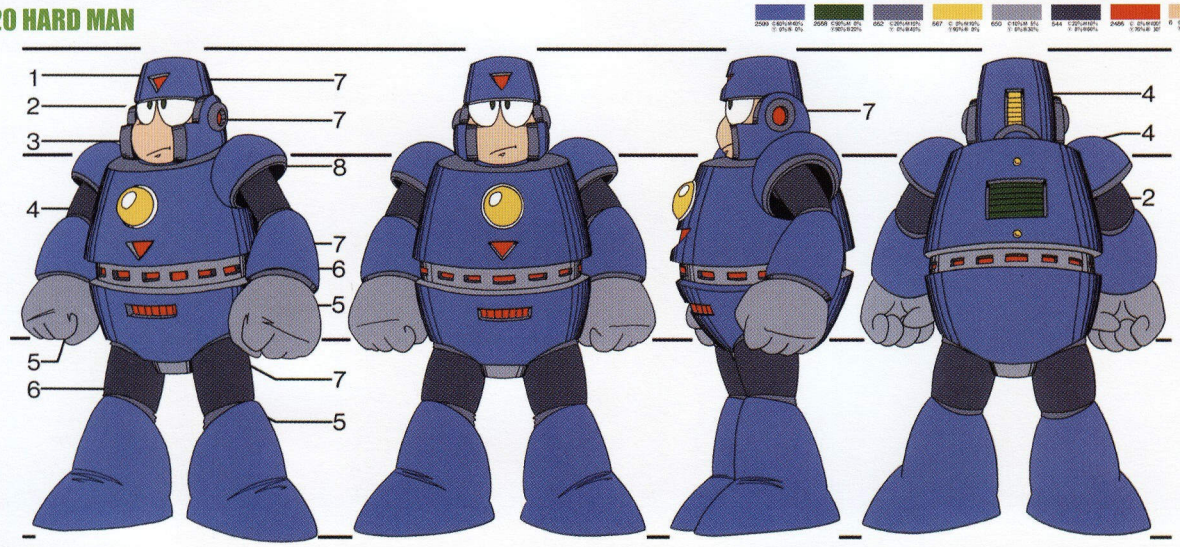
DWN.018 MAGNET MAN



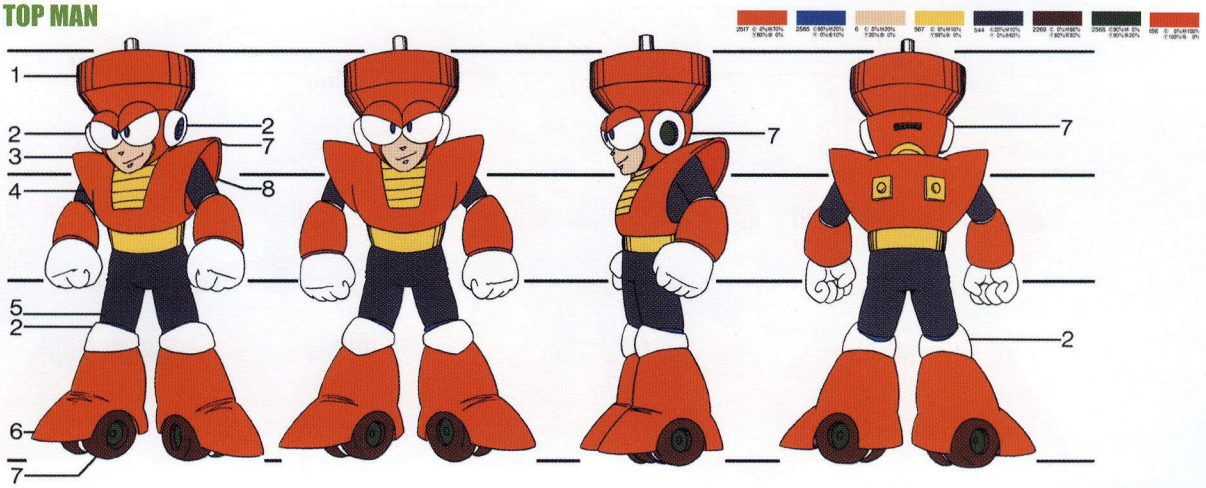
DWN.019 GEMINI MAN



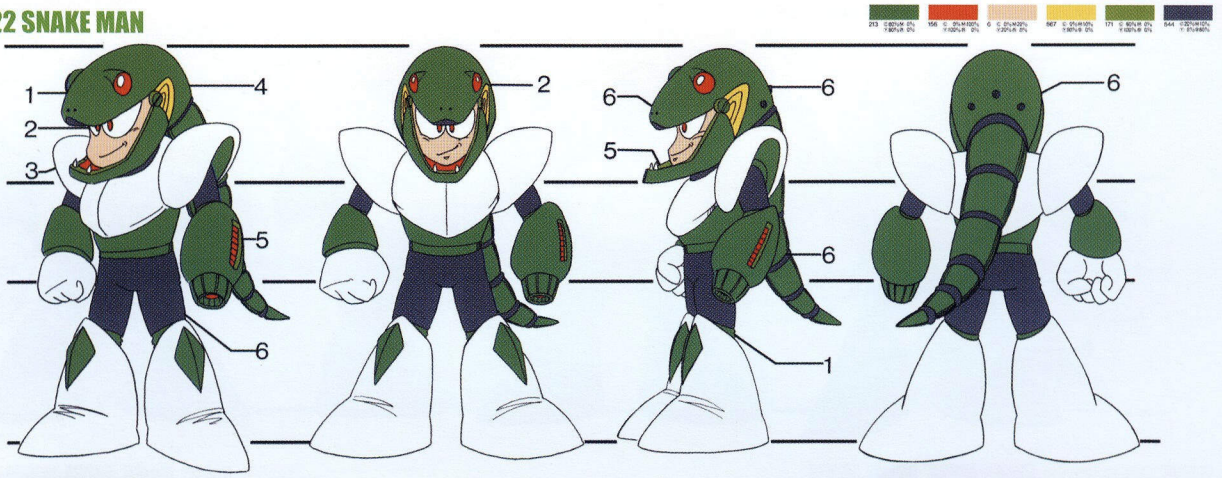
DWN.020 HARD MAN



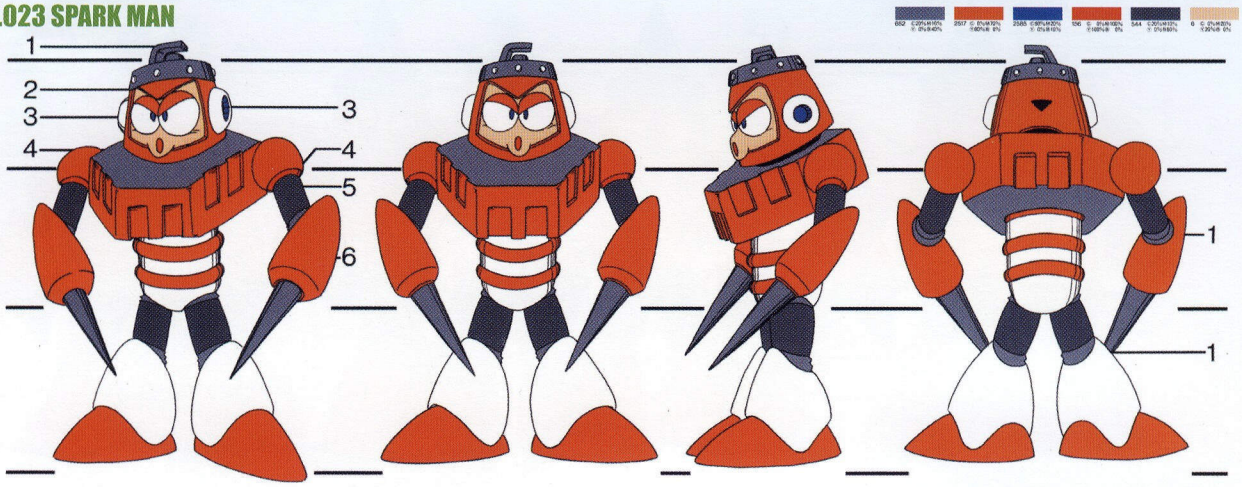
DWN.021 TOP MAN



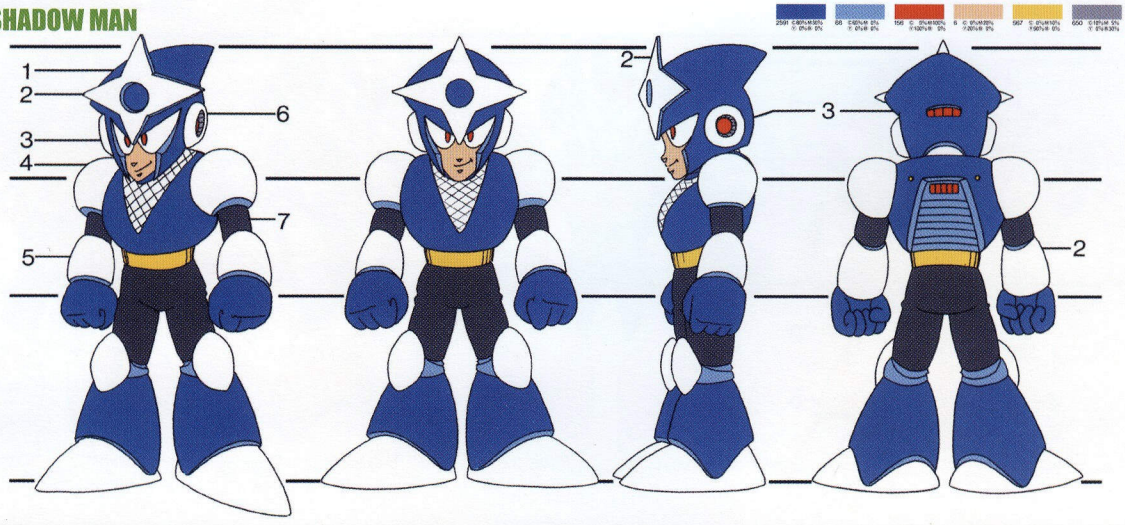
DWN.022 SNAKE MAN



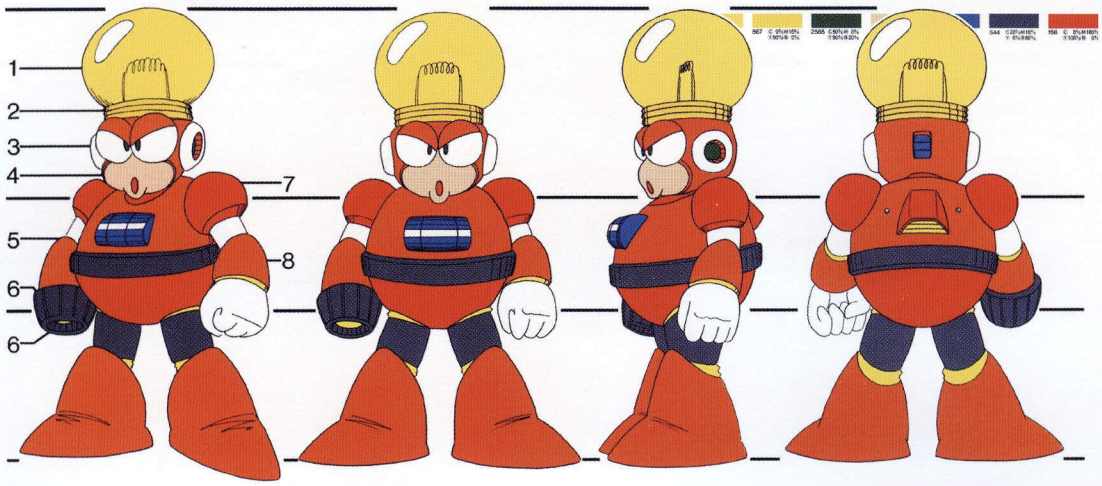
DWN.023 SPARK MAN



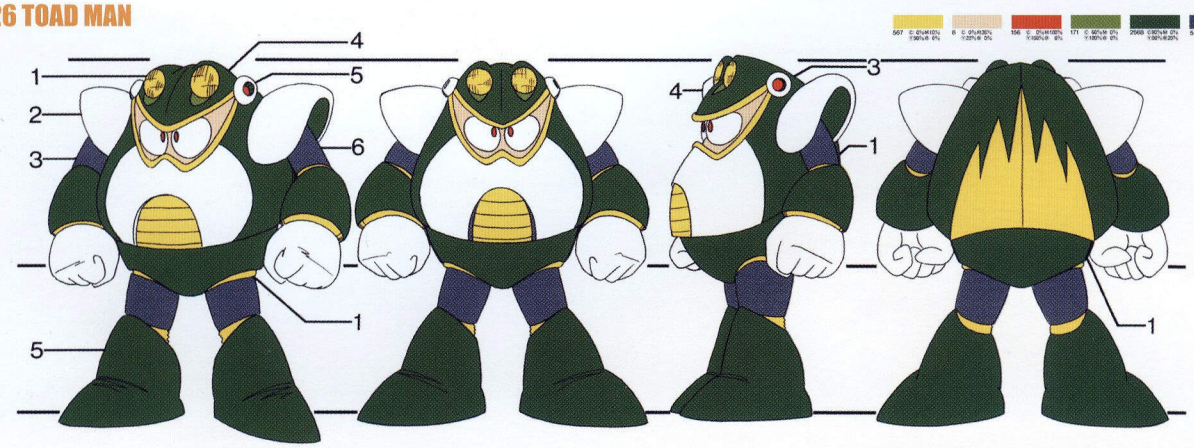
DWN.024 SHADOW MAN



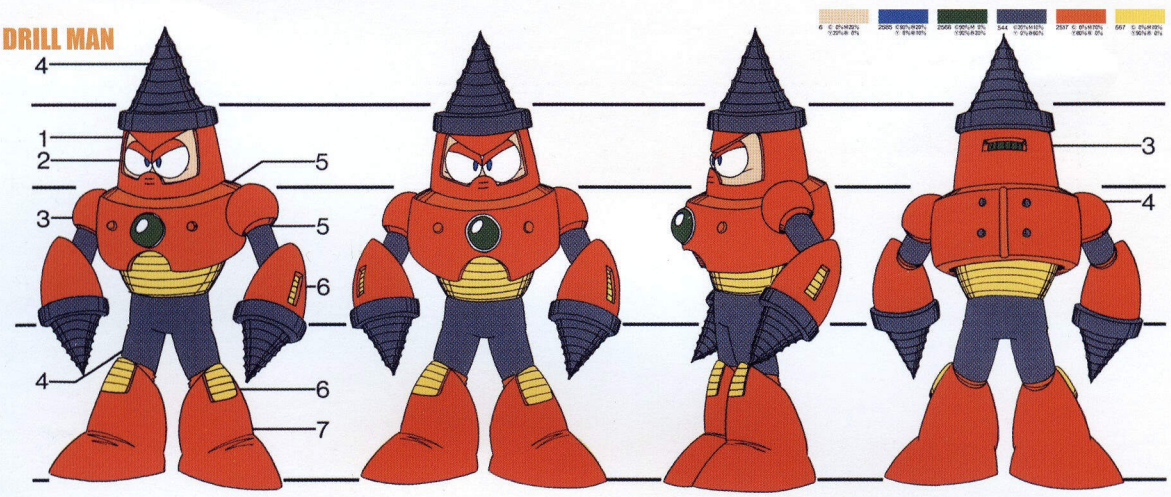
DWN.025 BRIGHT MAN



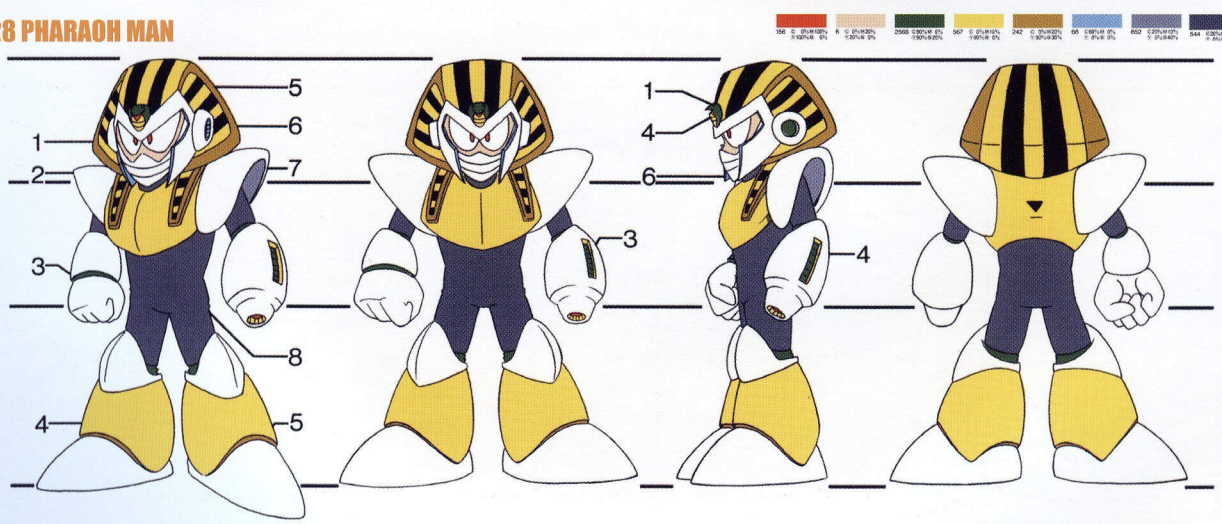
DWN.026 TOAD MAN



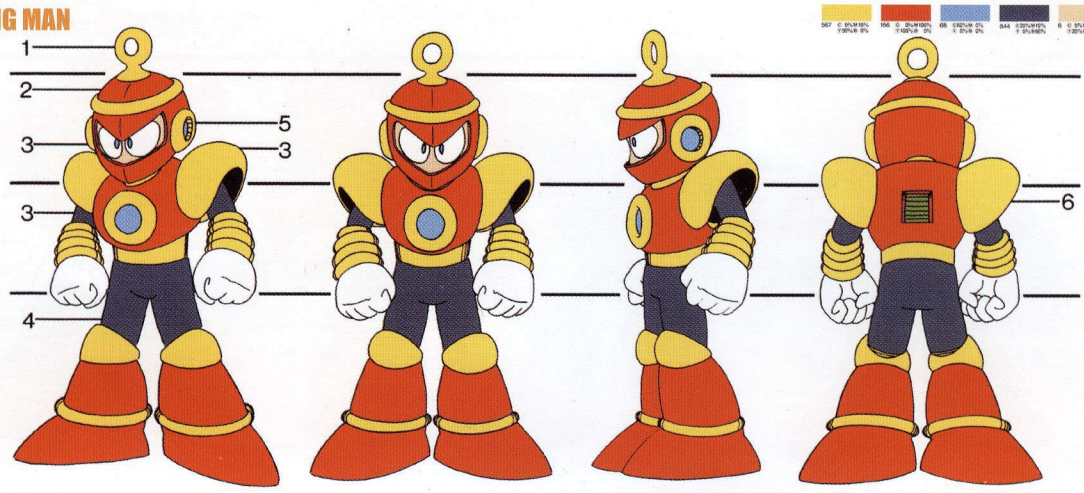
DWN.027 DRILL MAN



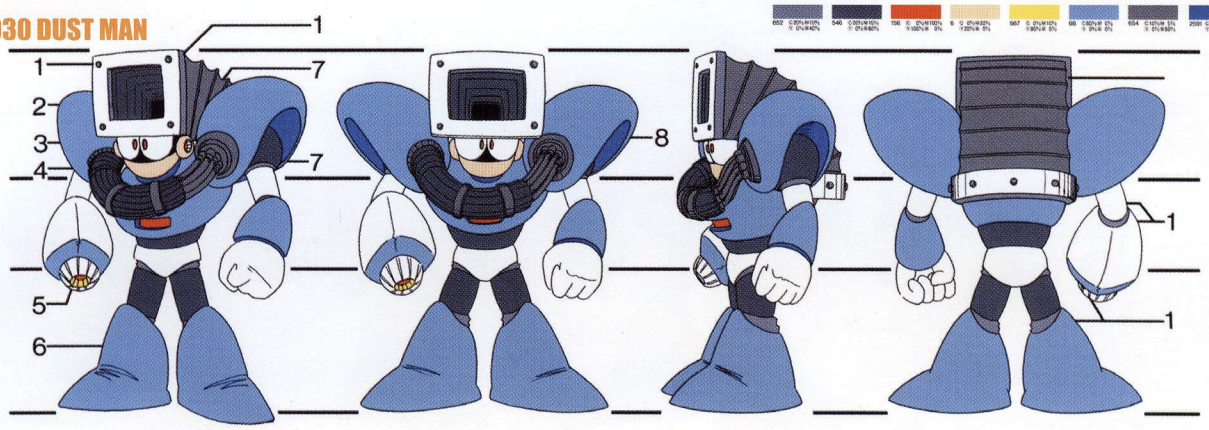
DWN.028 PHARAOH MAN



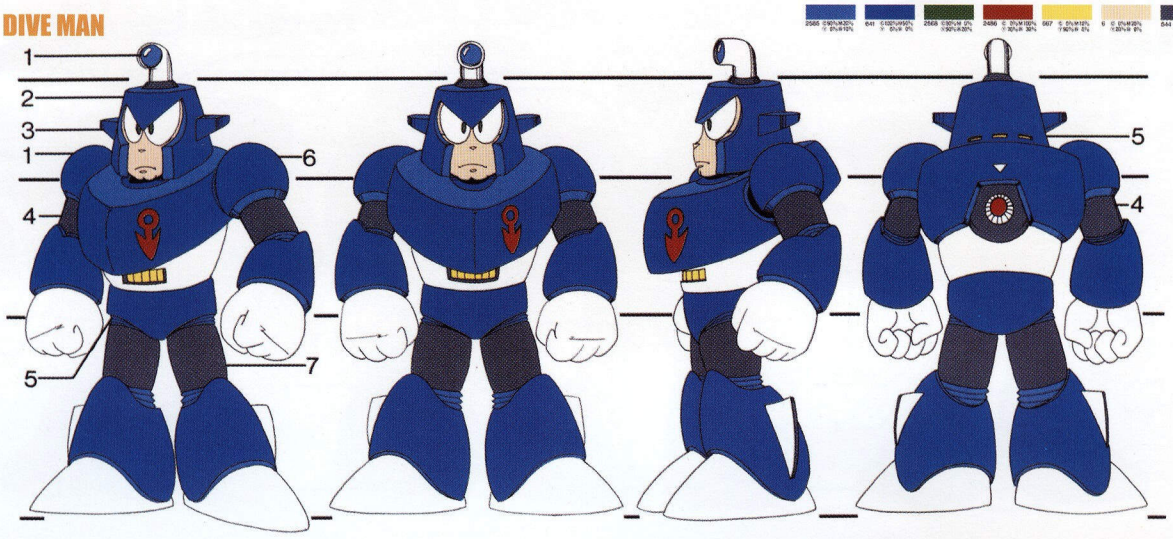
DWN.029 RING MAN



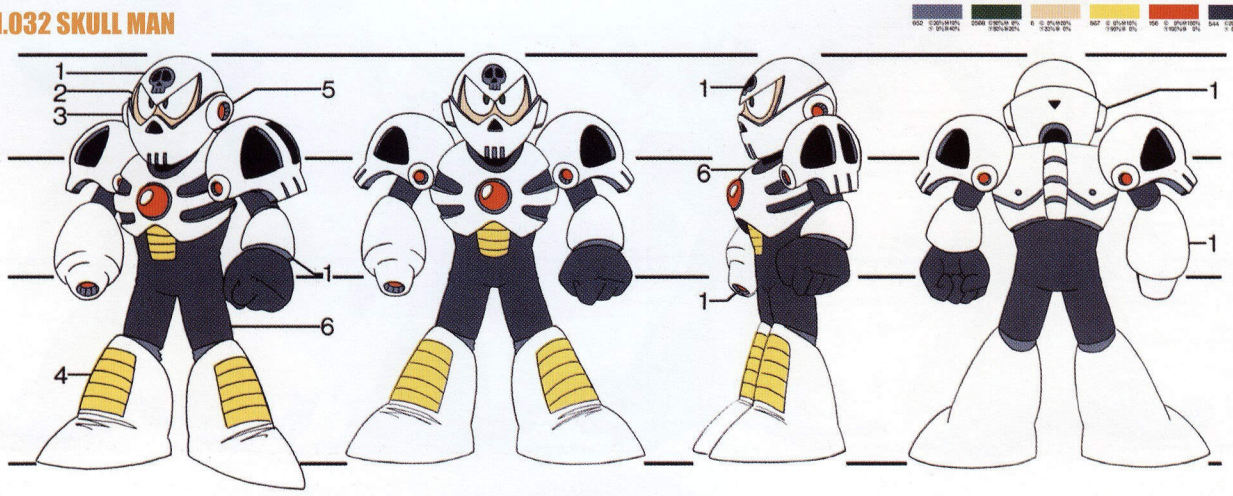
DWN.030 DUST MAN



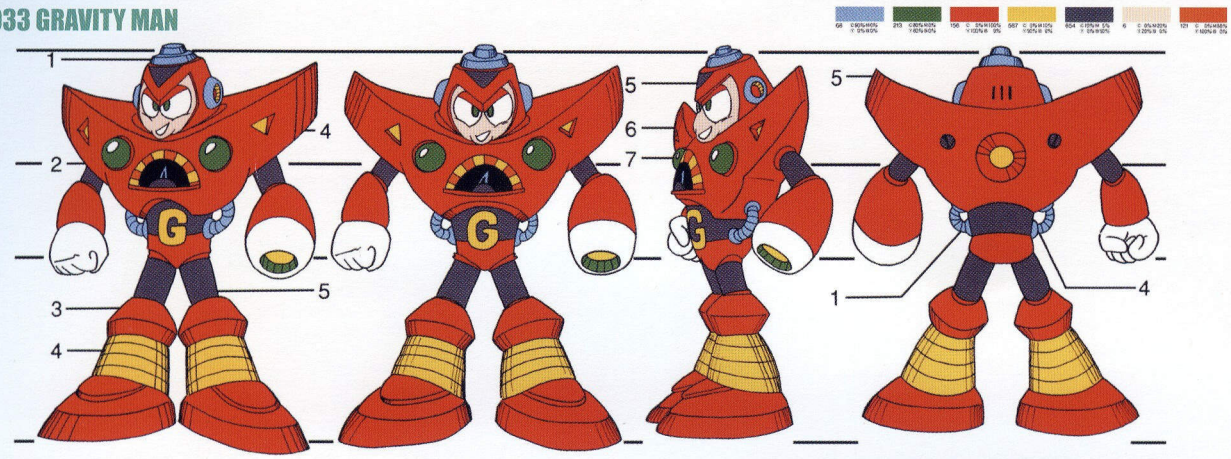
DWN.031 DIVE MAN



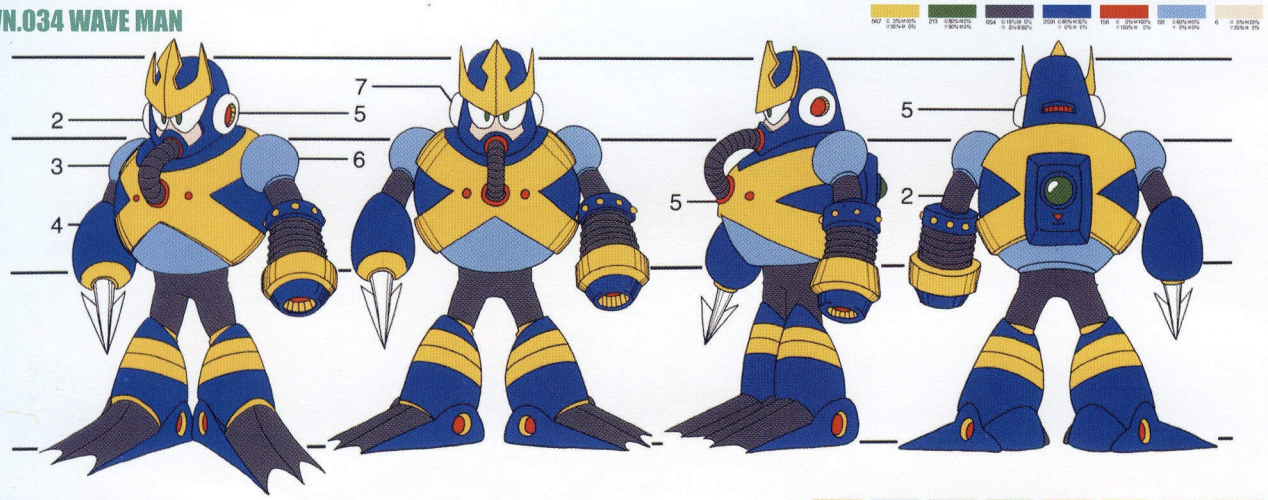
DWN.032 SKULL MAN



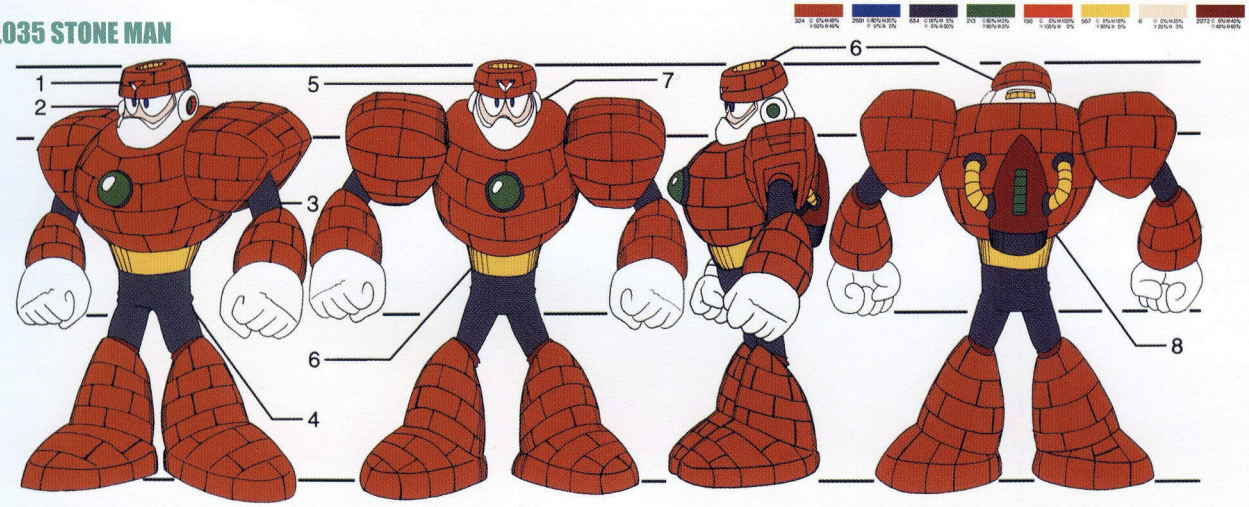
DWN.033 GRAVITY MAN



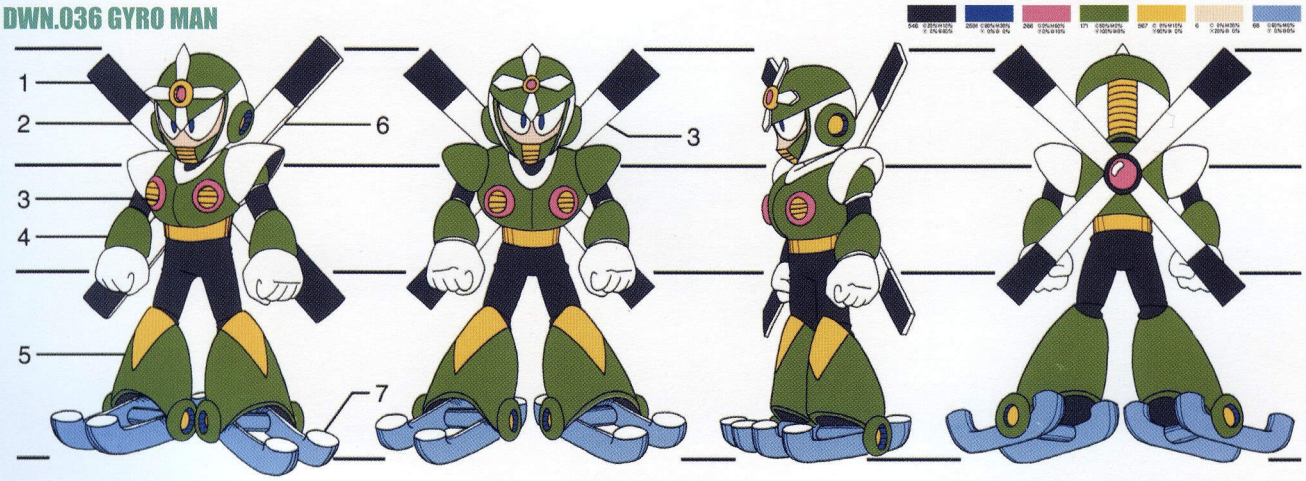
DWN.034 WAVE MAN



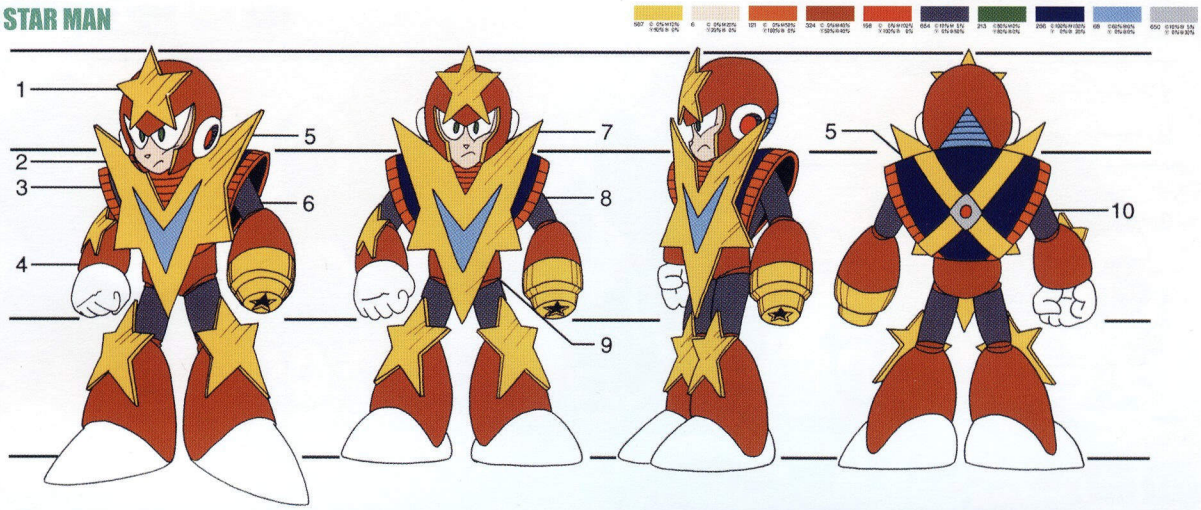
DWN.035 STONE MAN



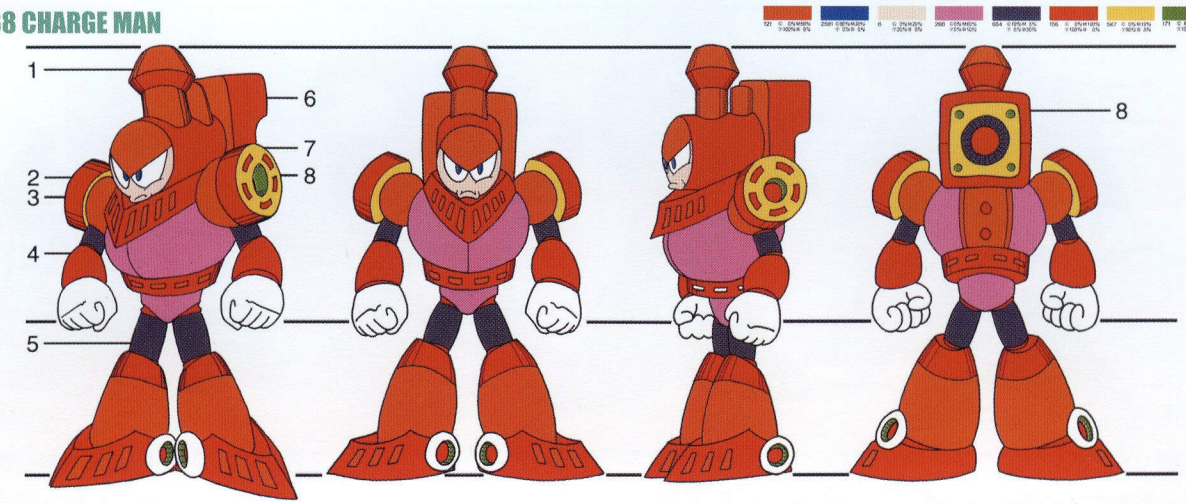
DWN.036 GYRO MAN



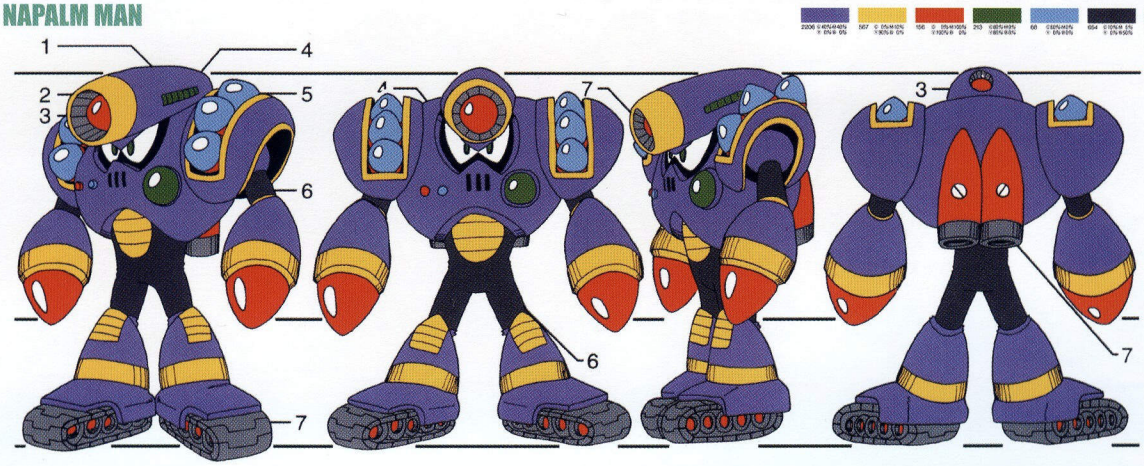
DWN.037 STAR MAN



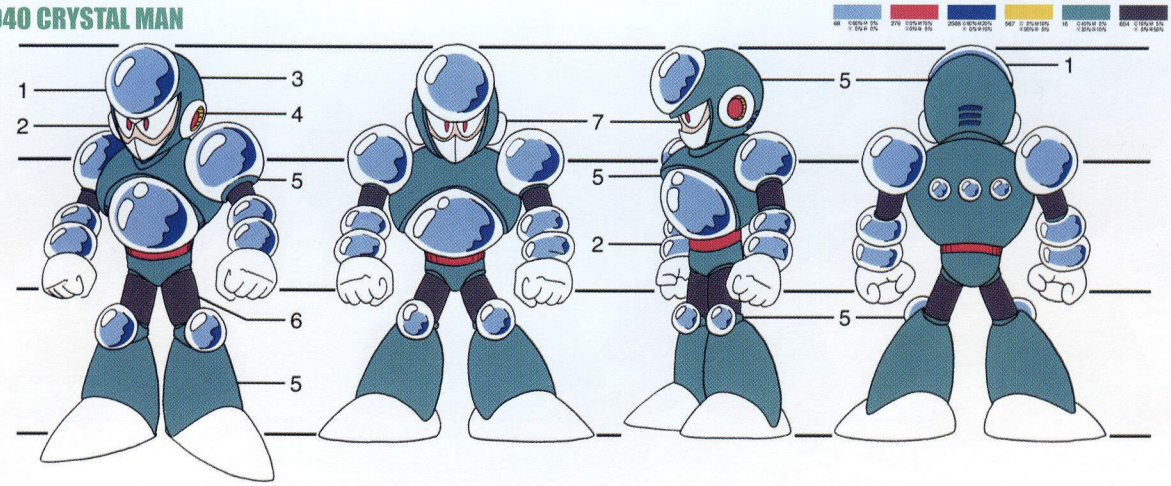
DWN.038 CHARGE MAN



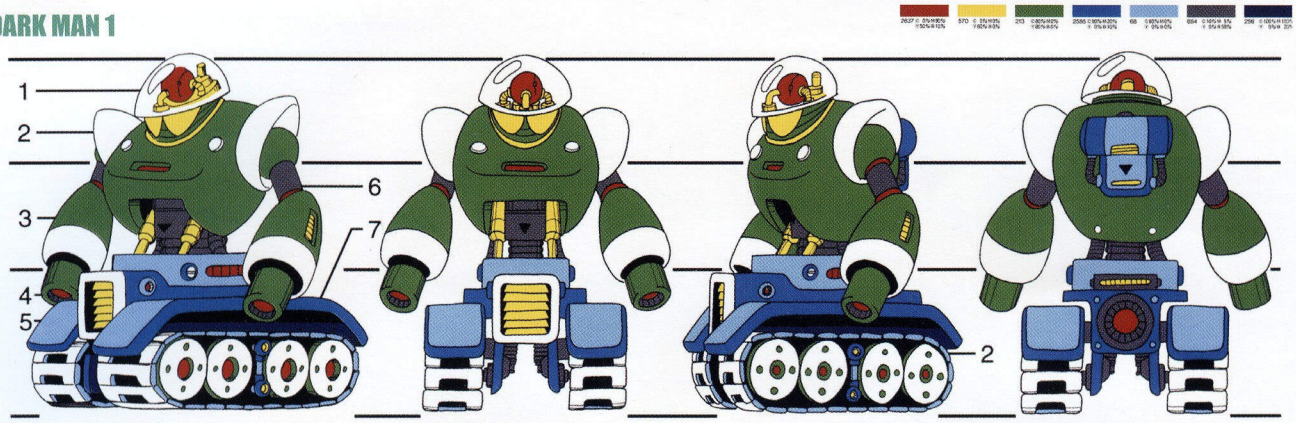
DWN.039 NAPALM MAN



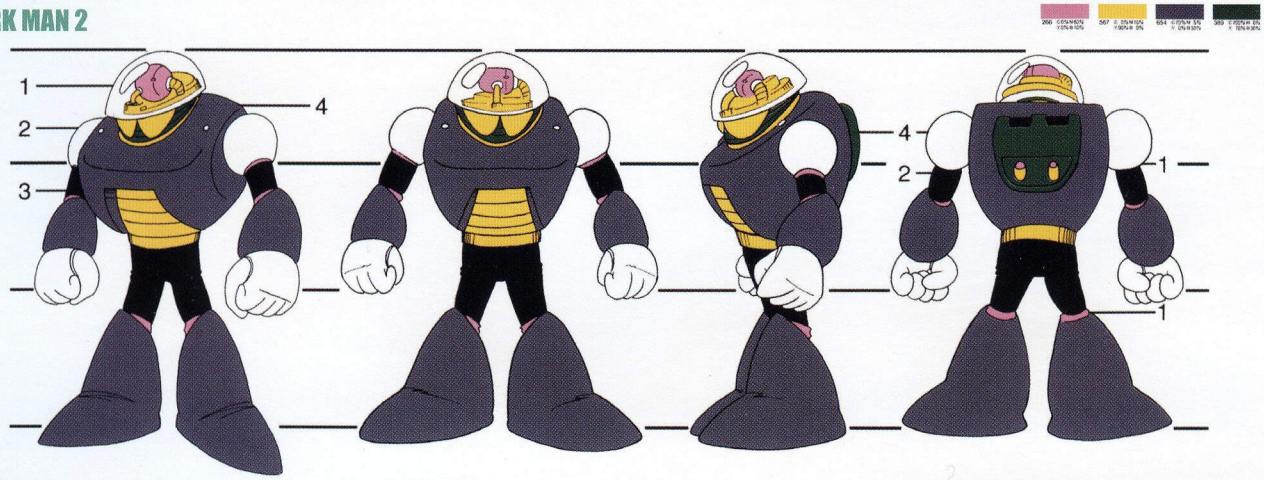
DWN.040 CRYSTAL MAN



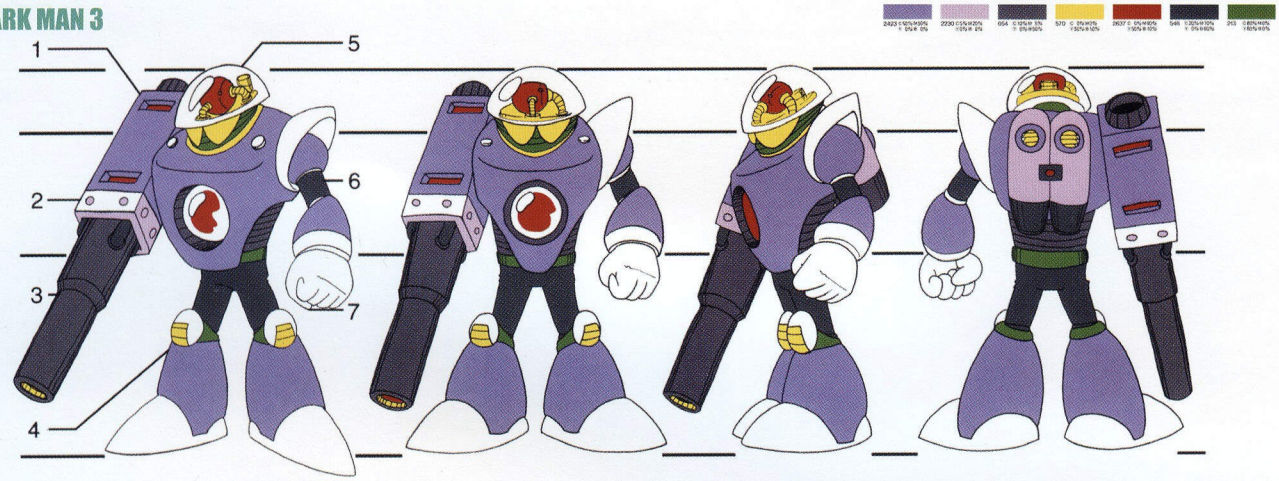
DARK MAN 1



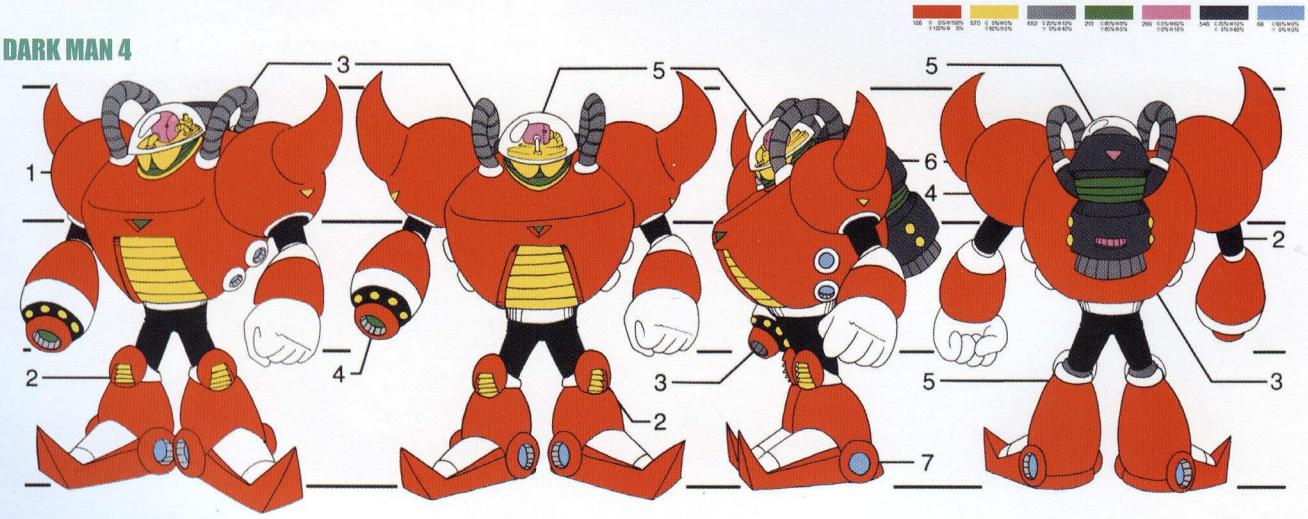
DARK MAN 2



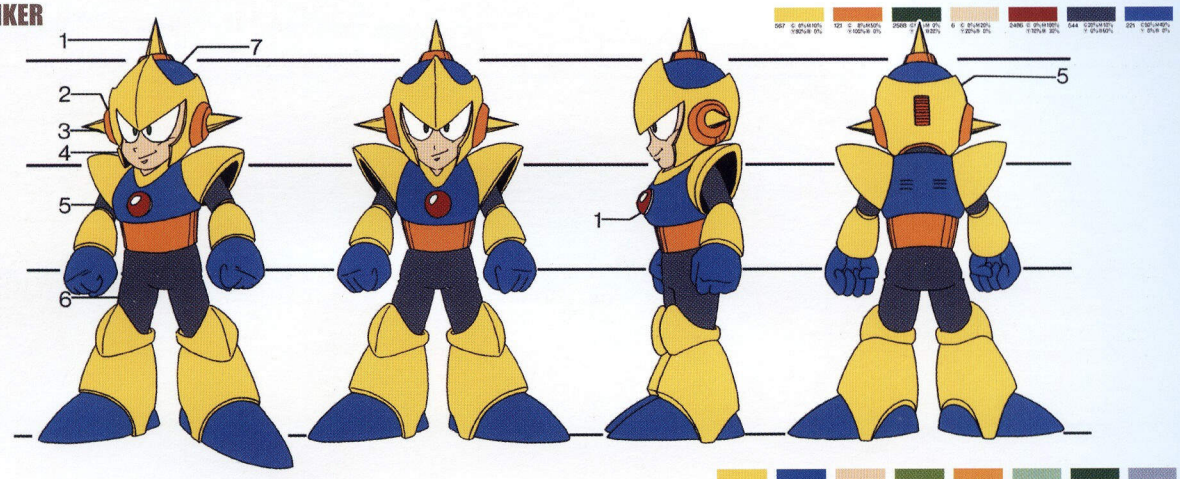
DARK MAN 3



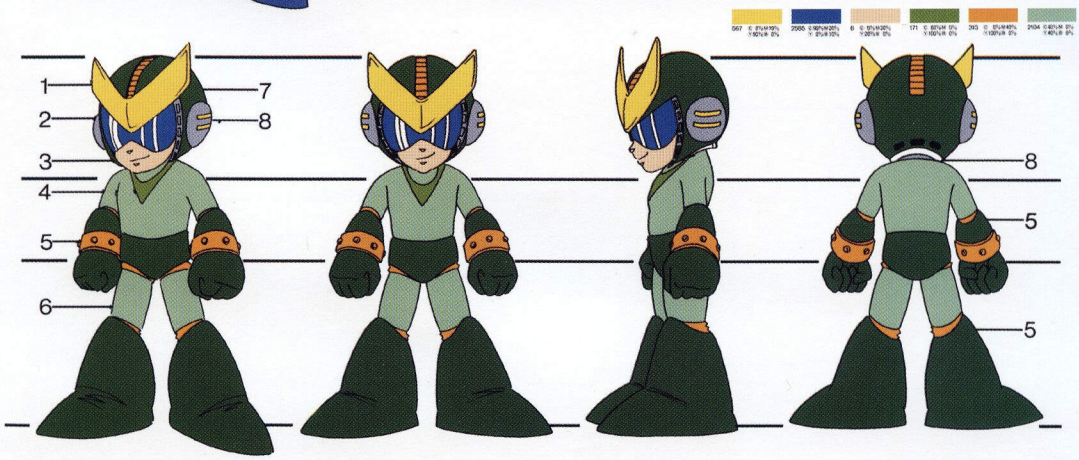
DARK MAN 4



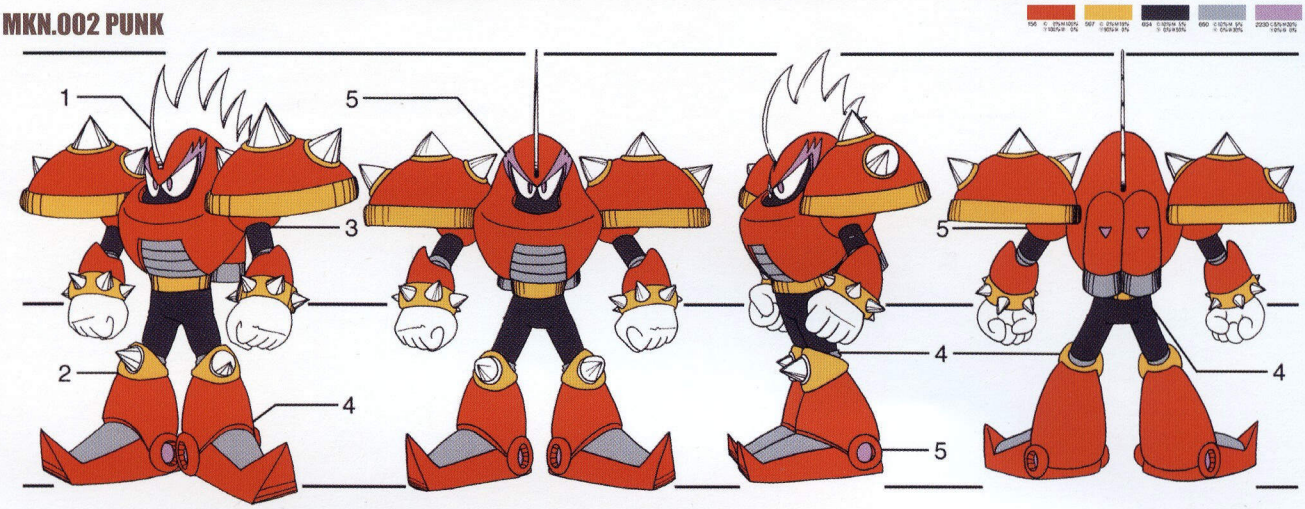
MKN.001 ENKER



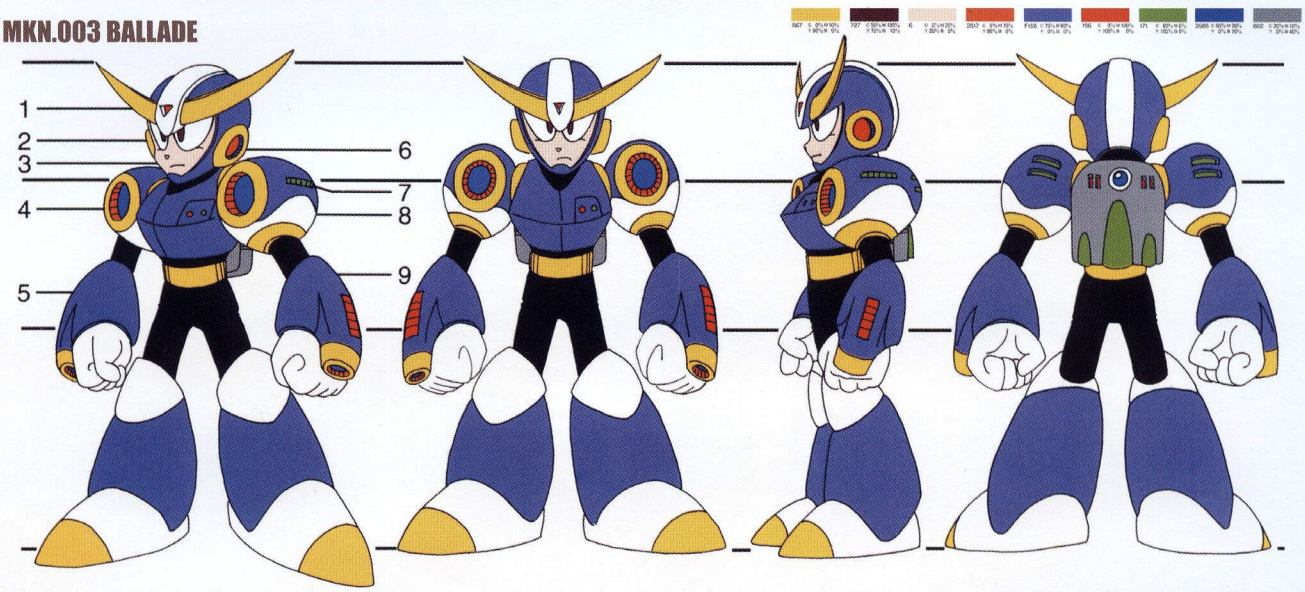
QUINT



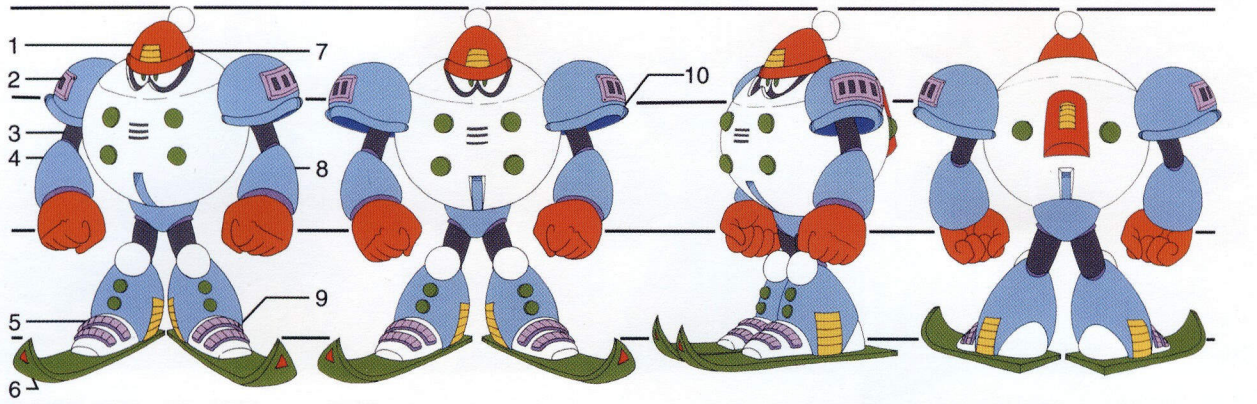
MKN.002 PUNK



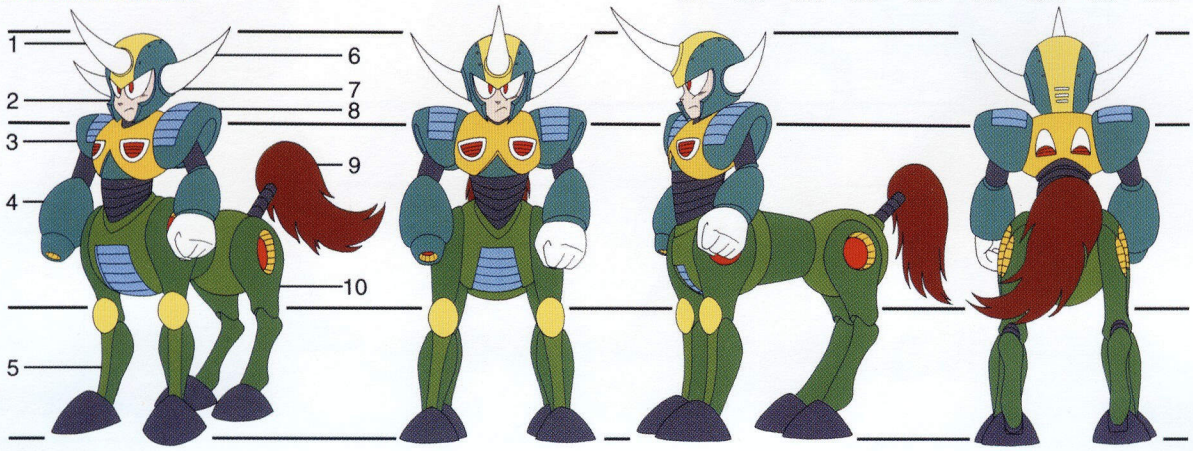
MKN.003 BALLADE



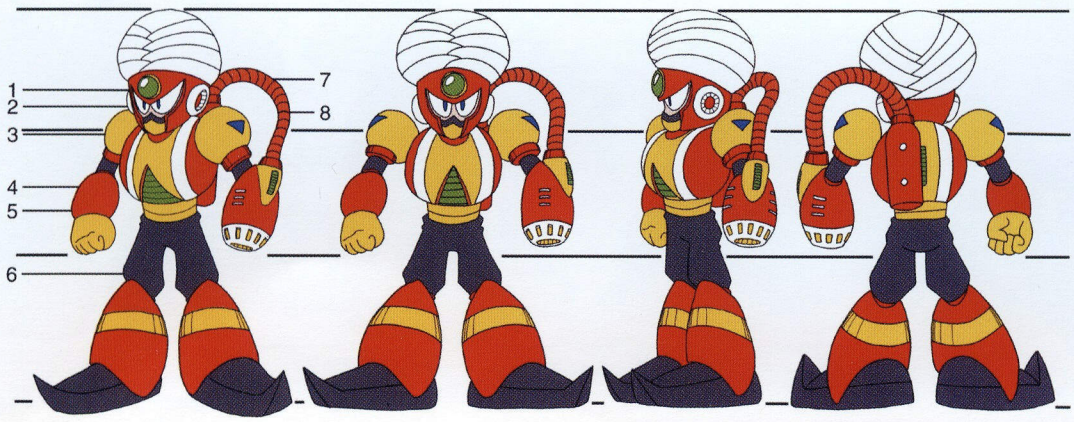
DWN.041 BLIZZARD MAN



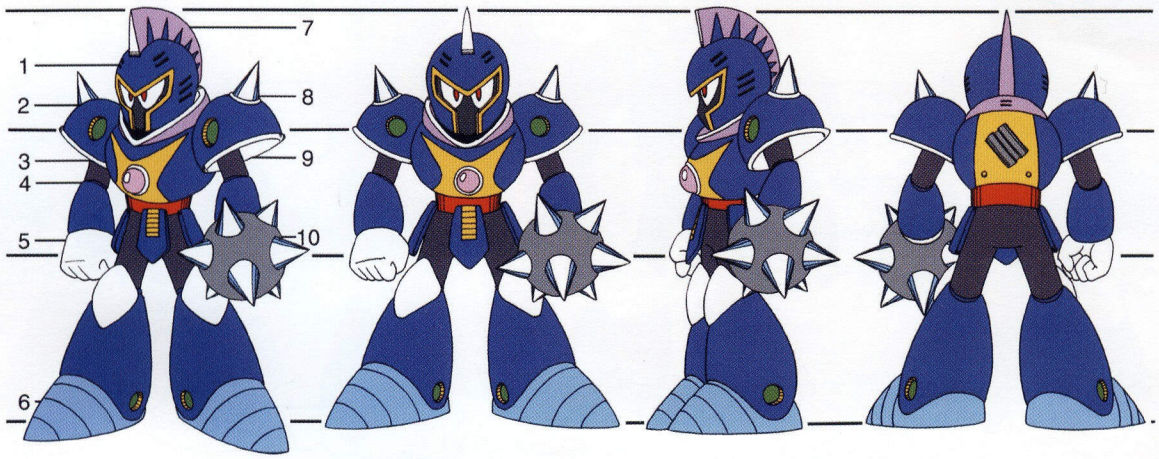
DWN.042 CENTAUR MAN



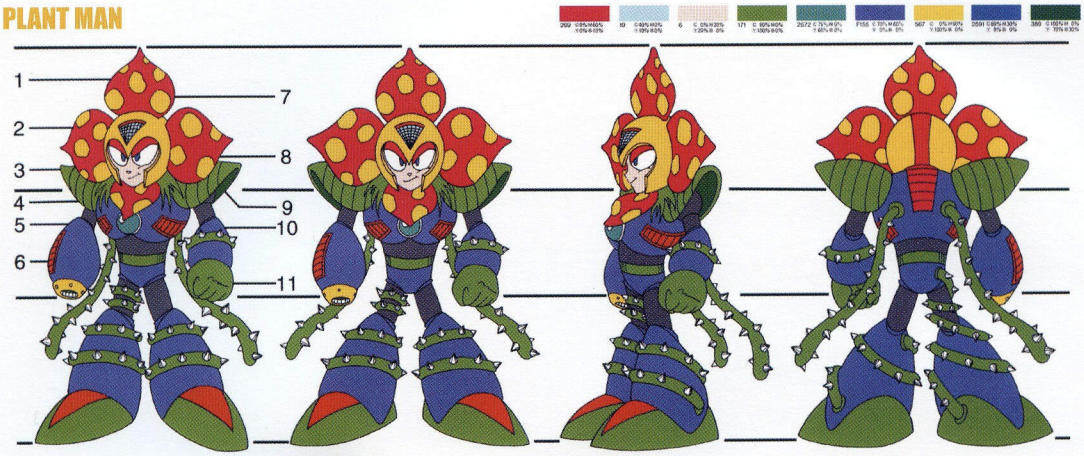
DWN.043 FLAME MAN



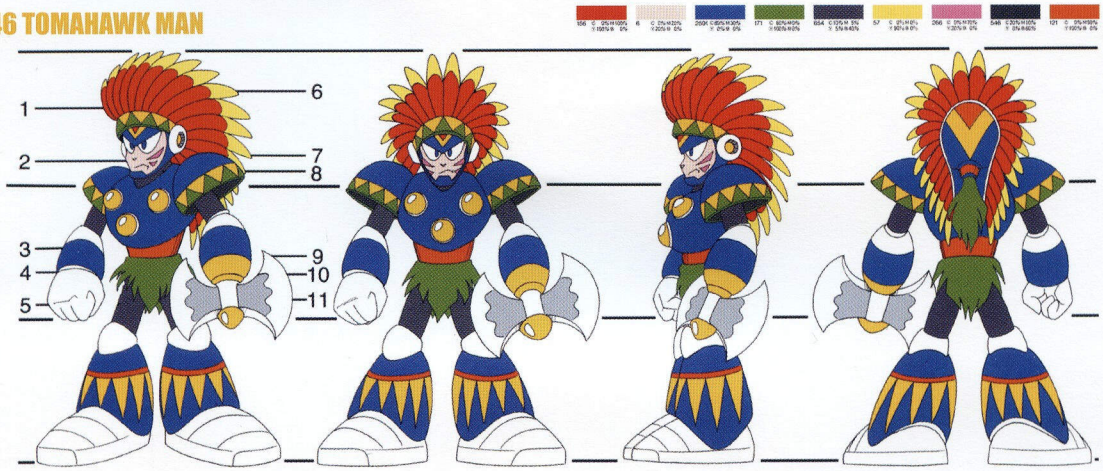
DWN.044 KNIGHT MAN



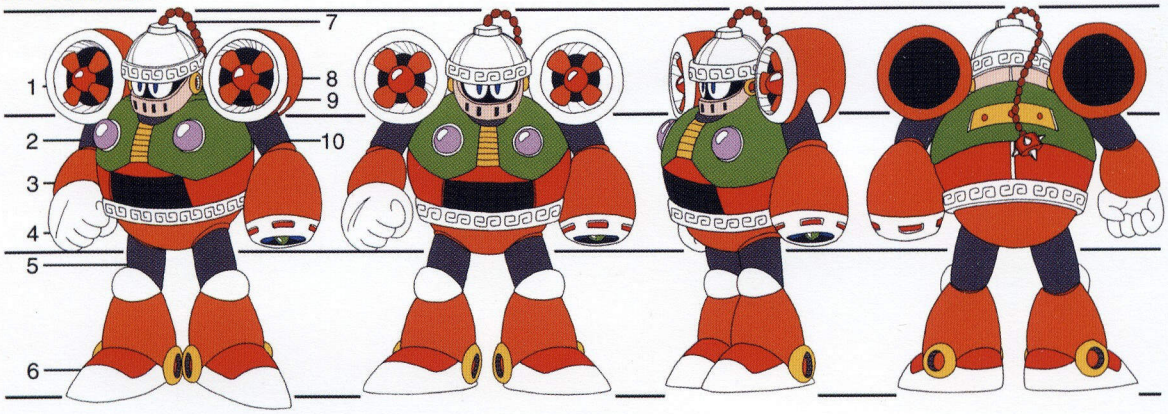
DWN.045 PLANT MAN



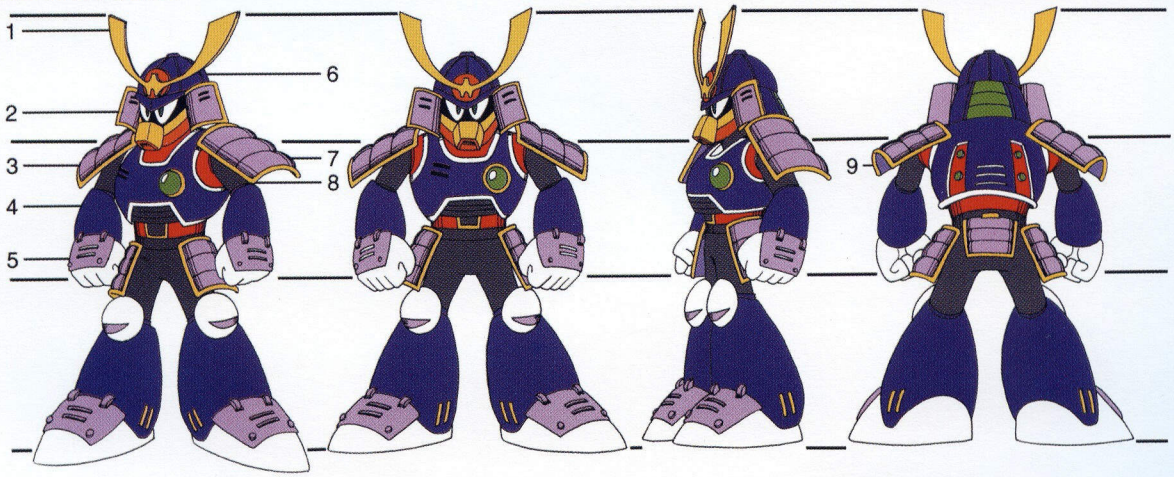
DWN.046 TOMAHAWK MAN



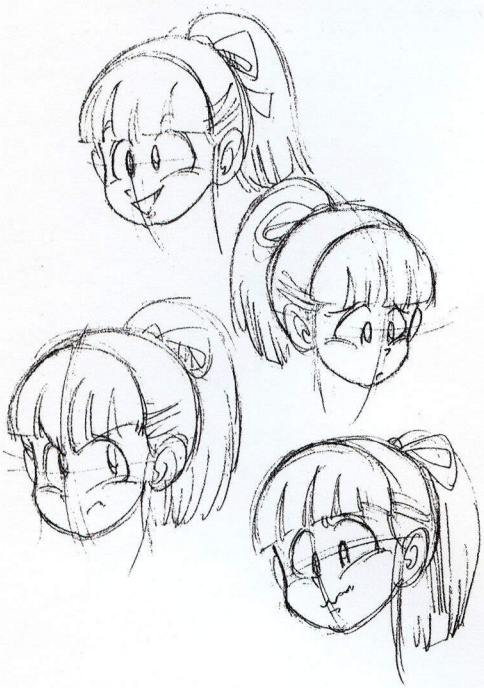
DWN.047 WIND MAN

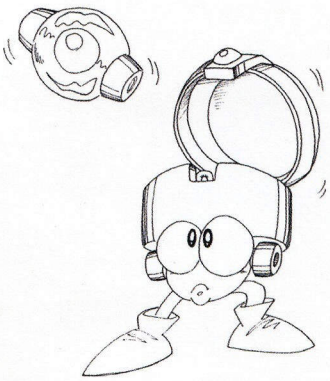


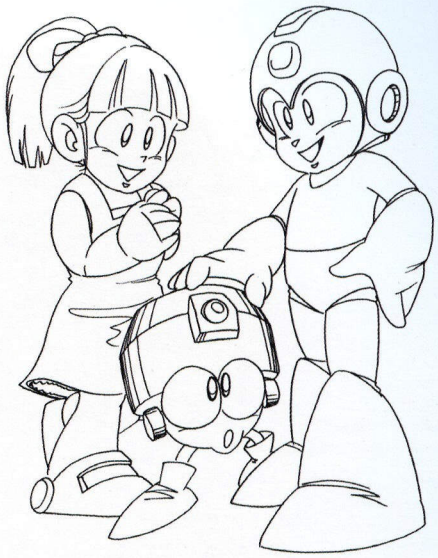
DWN.048 YAMATO MAN

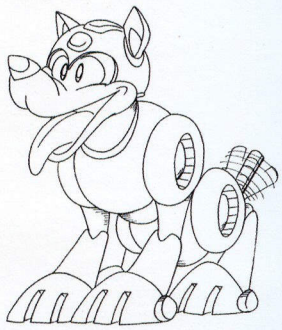


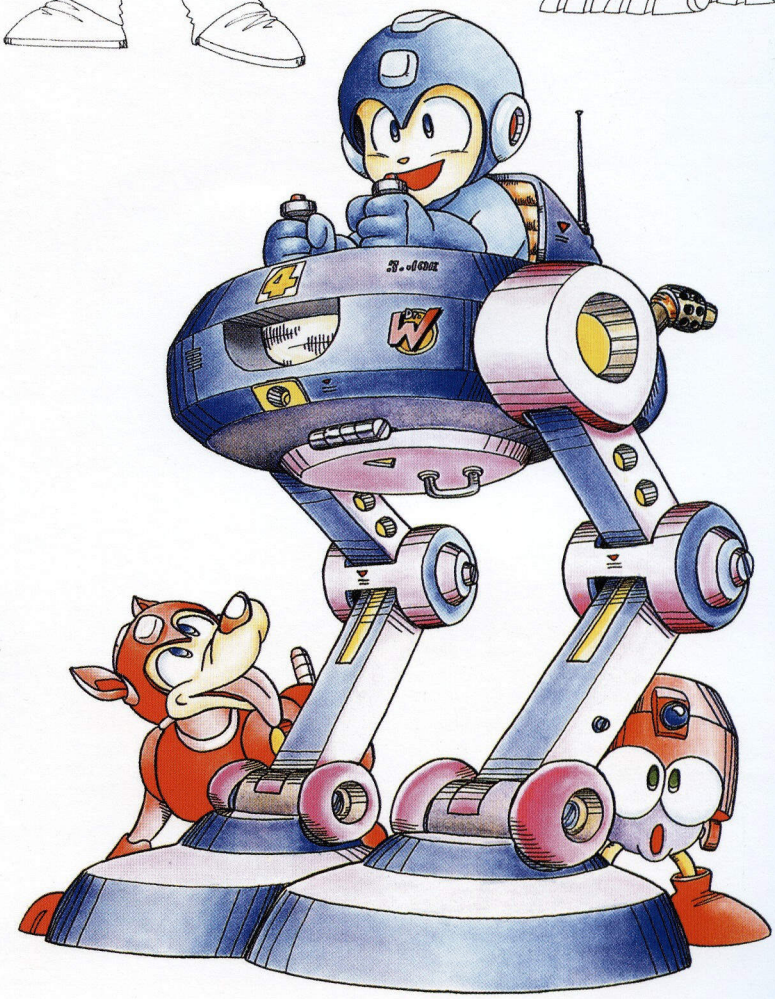
ROCK

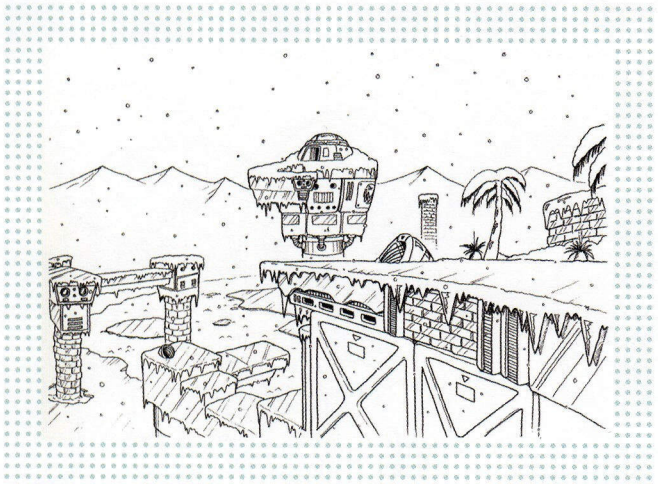




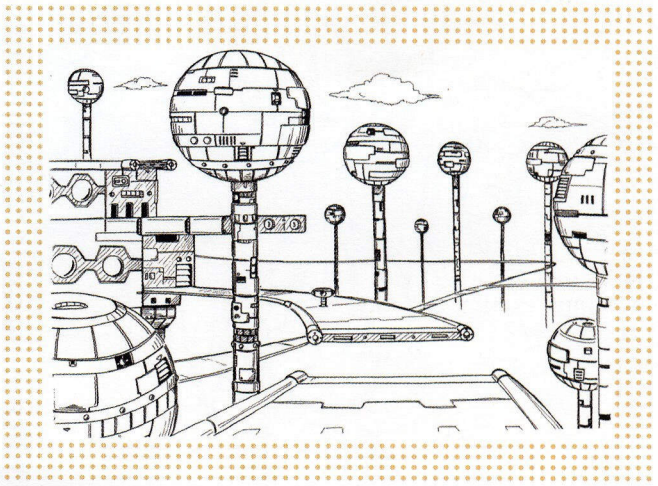




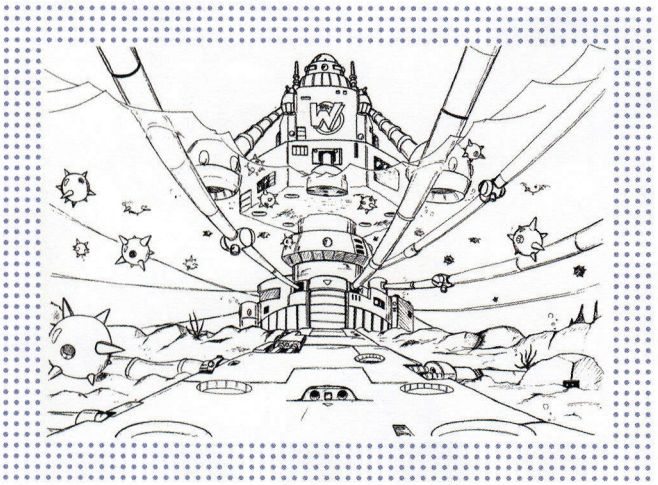




MEGA MAN
ICE MAN STAGE

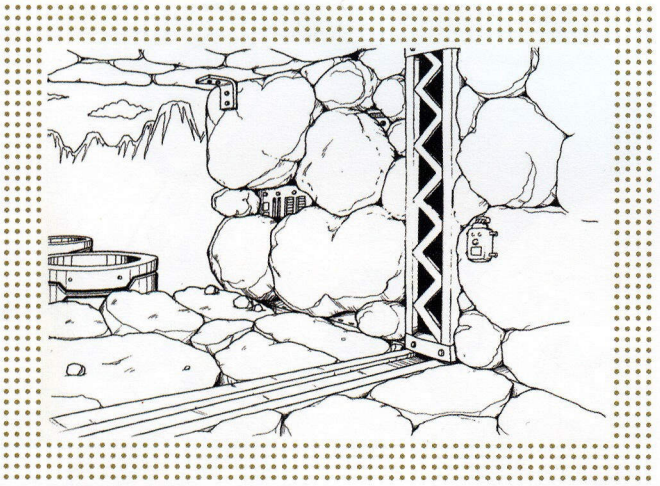


MEGA MAN
BOMB MAN STAGE

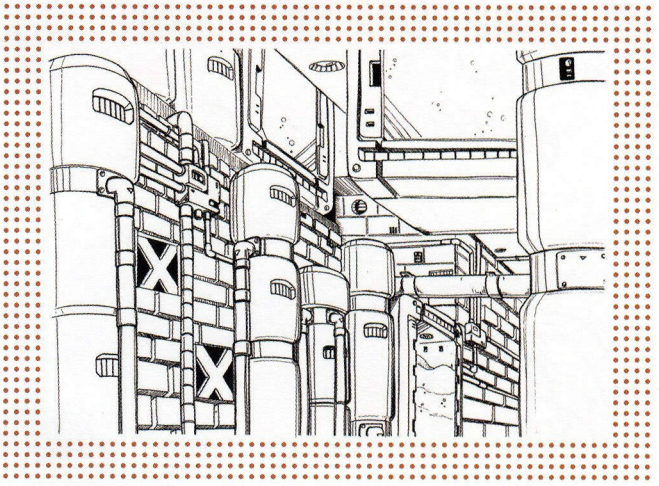


MEGA MAN 2
BUBBLE MAN STAGE

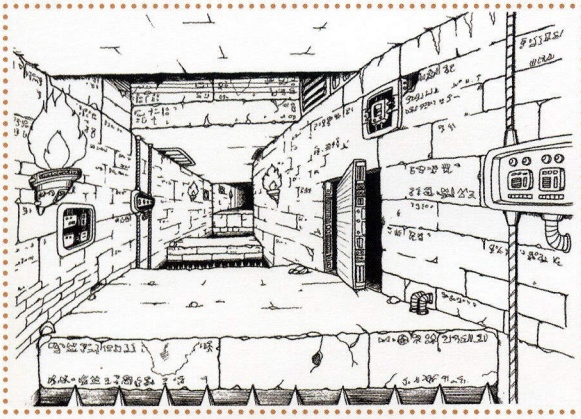
MEGA MAN 2
WOOD MAN STAGE



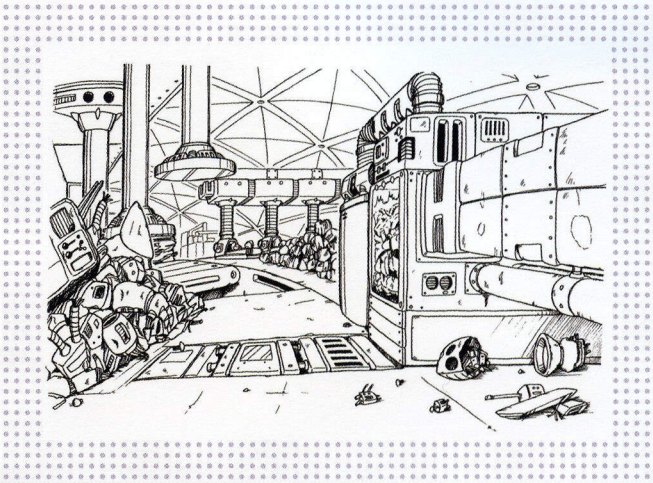
MEGA MAN 3
HARD MAN STAGE



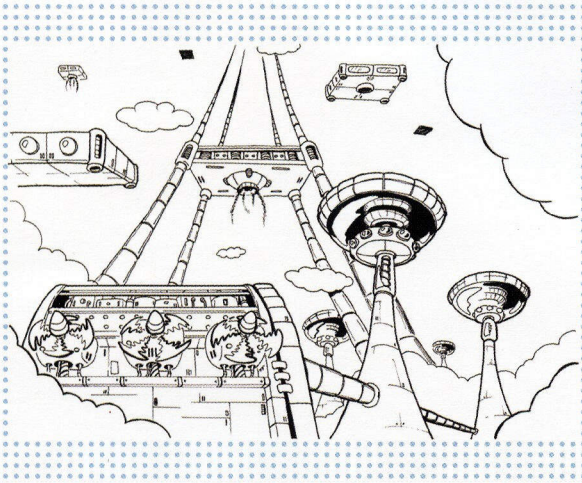
MEGA MAN 3
SHADOW MAN STAGE



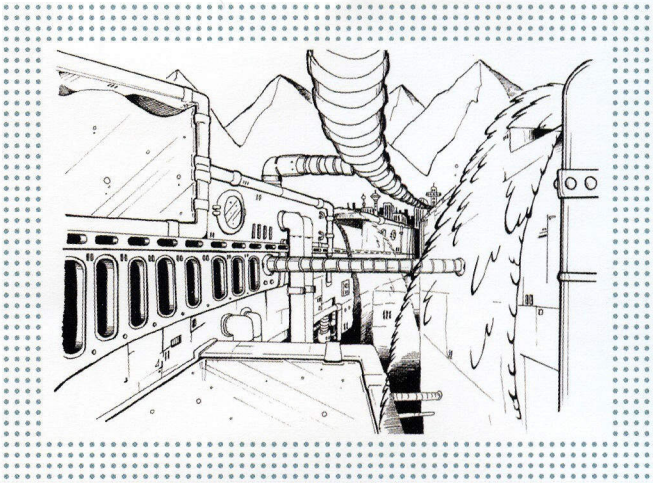
MEGA MAN 4
PHARAOH MAN STAGE



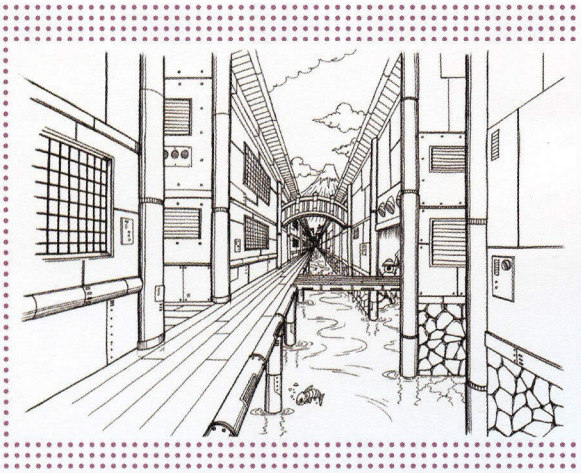
MEGA MAN 4
DUST MAN STAGE



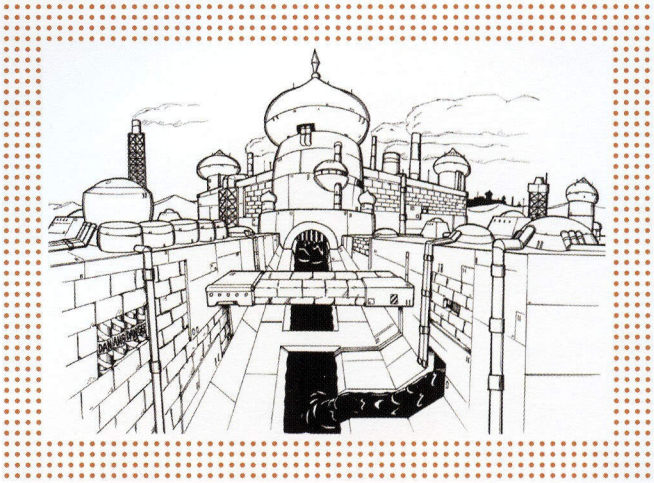
MEGA MAN 5
GYRO MAN STAGE



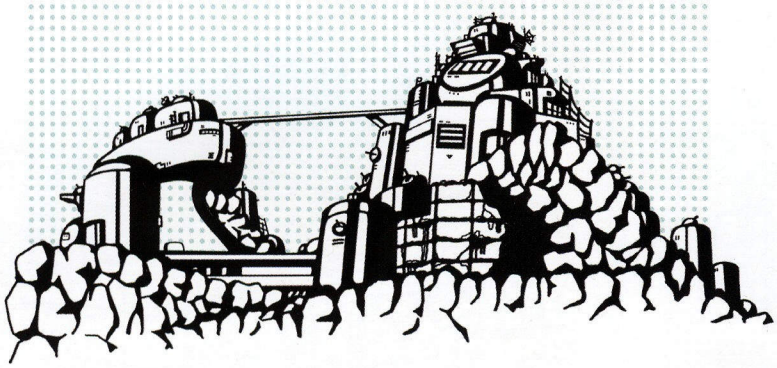
MEGA MAN 5
WAVE MAN STAGE



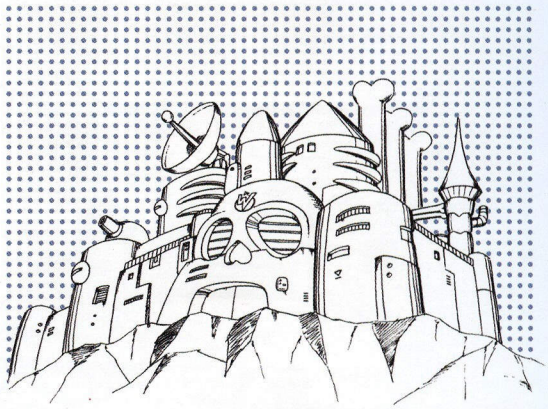
MEGA MAN 6
YAMATO MAN STAGE



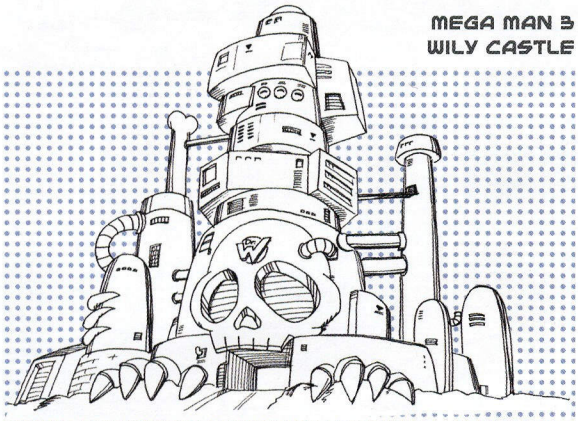
MEGA MAN 6
FLAME MAN STAGE



MEGA MAN
DR. WILY'S ROBOT MANUFACTURING PLANT

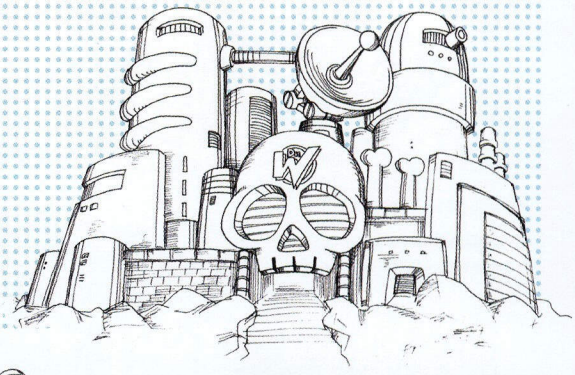


MEGA MAN 2 WILY CASTLE

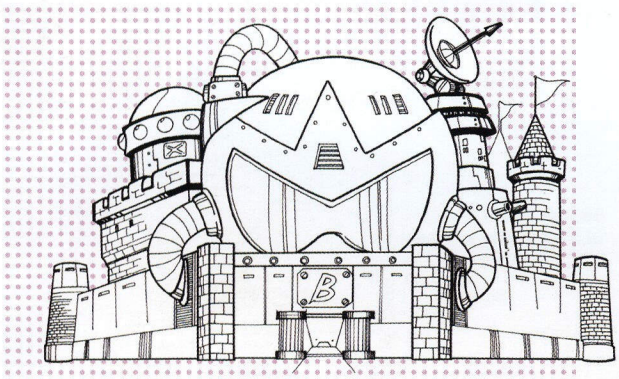


MEGA MAN 3
WILY CASTLE

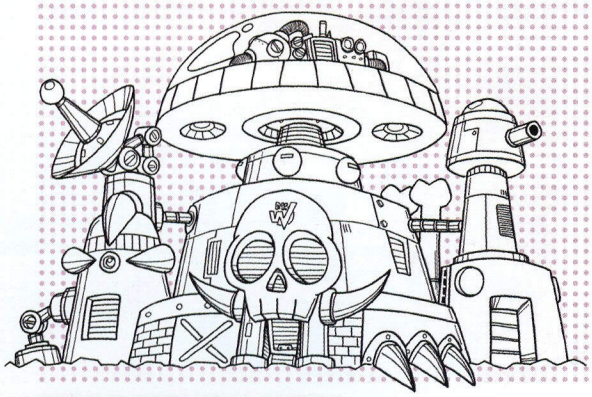
MEGA MAN 4
DR. COSSACK'S CITADEL



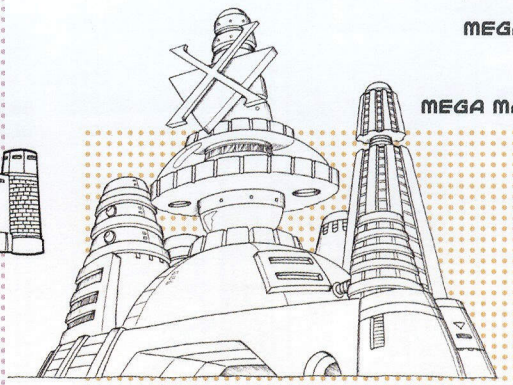
MEGA MAN 4 WILY CASTLE



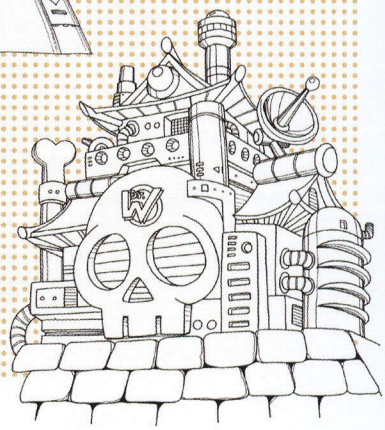
MEGA MAN 5 PROTO MAN'S CASTLE



MEGA MAN 5 WILY CASTLE

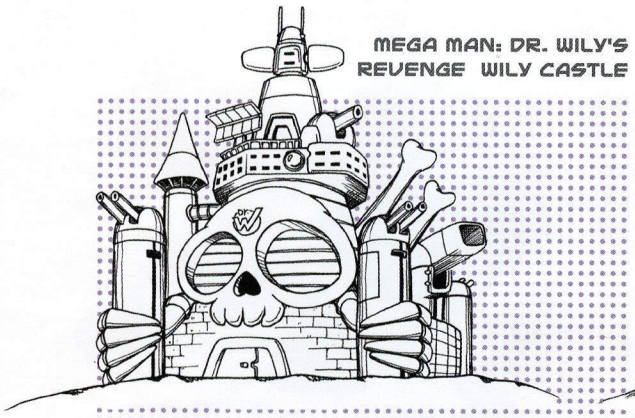


MEGA MAN 6 MR. X'S CASTLE

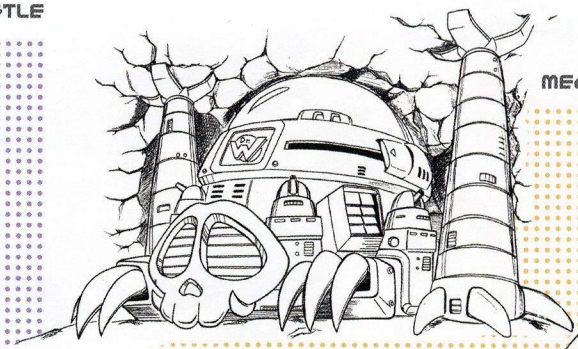


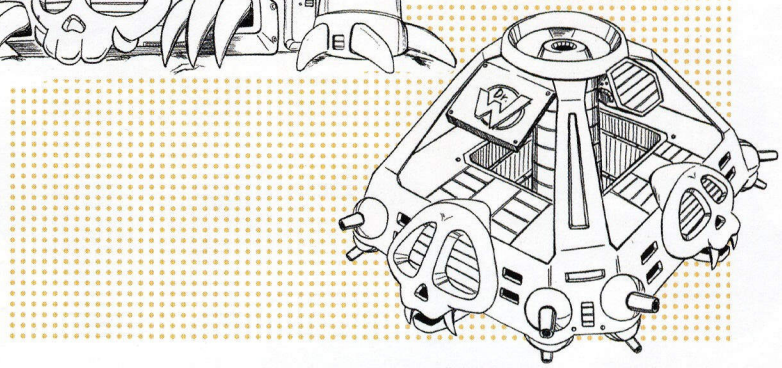
MEGA MAN 6 WILY CASTLE

MEGA MAN: DR. WILY'S REVENGE WILY CASTLE



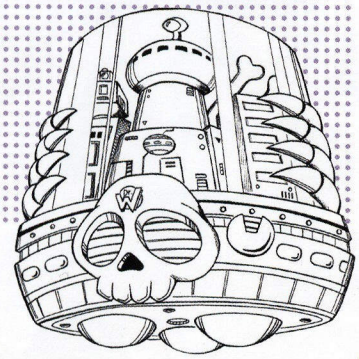
MEGA MAN II WILY CASTLE



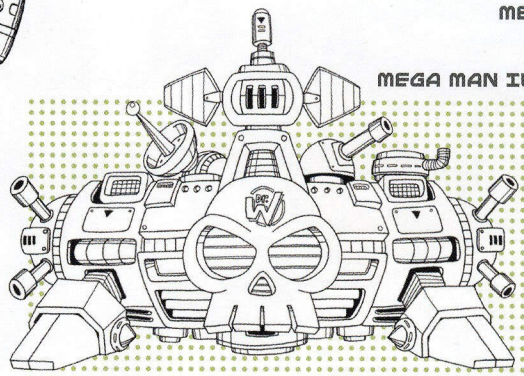


MEGA MAN II WILY STATION

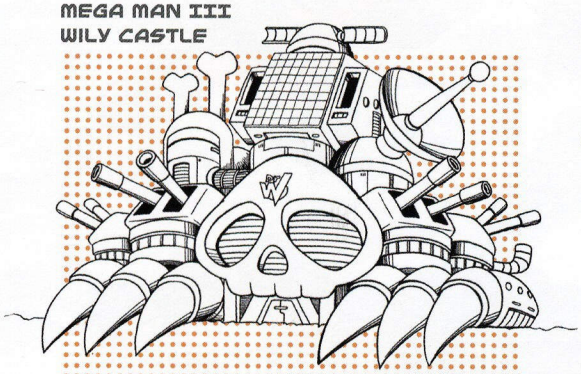
MEGA MAN: DR. WILY'S REVENGE WILY STATION

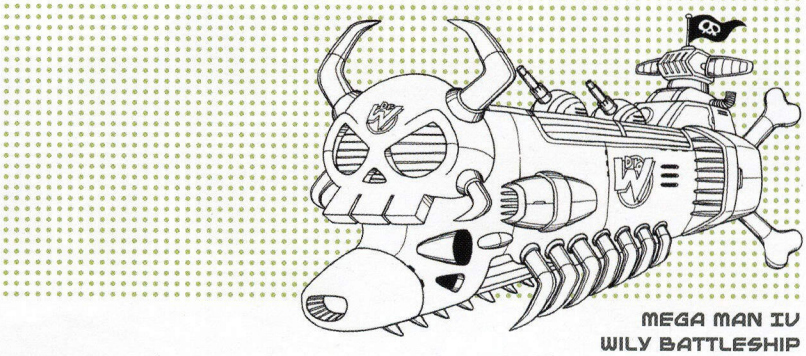


MEGA MAN IV WILY STATION

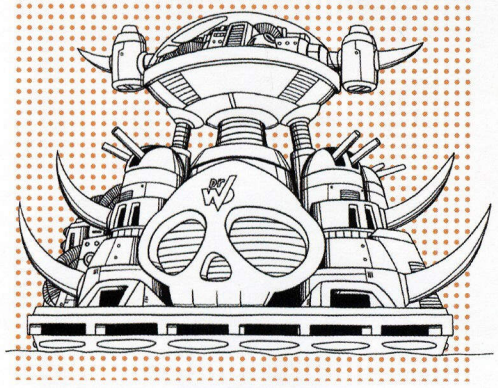


MEGA MAN III WILY CASTLE

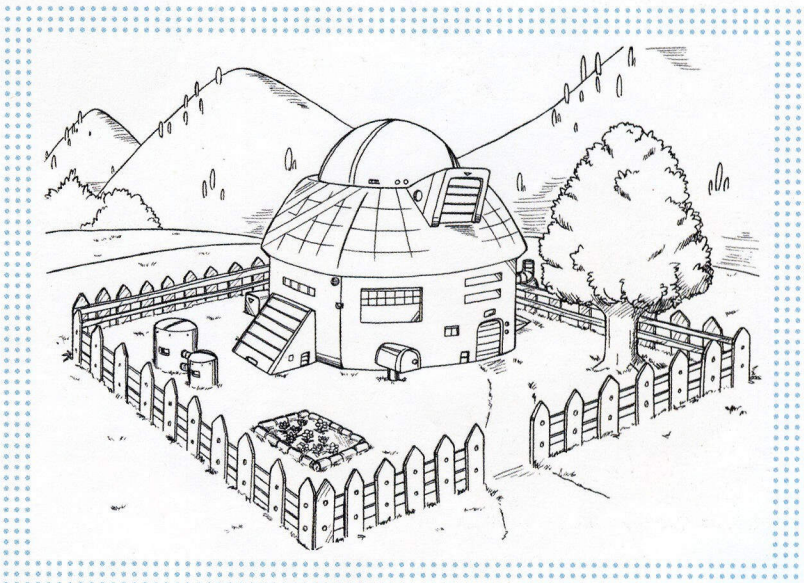




MEGA MAN IV WILY BATTLESHIP



MEGA MAN III WILY STATION

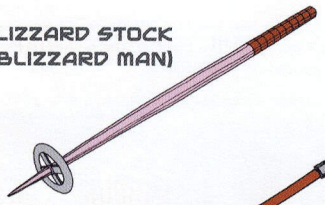


DR. LIGHT'S RESEARCH LABORATORY

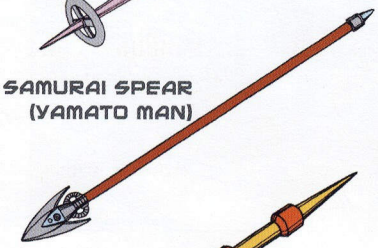
"MEGA MAN" SPECIAL WEAPONS (1)

"MEGA MAN" SPECIAL WEAPONS (2)

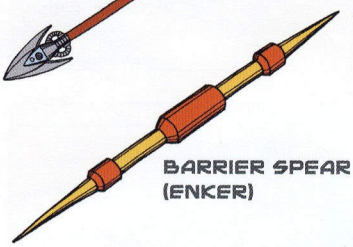
BLIZZARD STOCK
(BLIZZARD MAN)



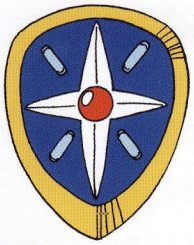
SAMURAI SPEAR
(YAMATO MAN)



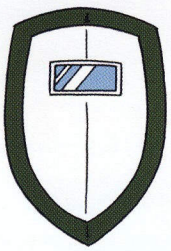
BARRIER SPEAR
(ENKER)



KNIGHT SHIELD
(KNIGHT MAN)



SNIPER SHIELD
(SNIPER JOE)



PROTO SHIELD
(PROTO MAN)

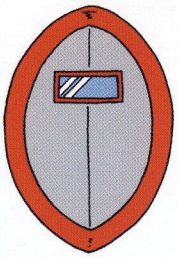
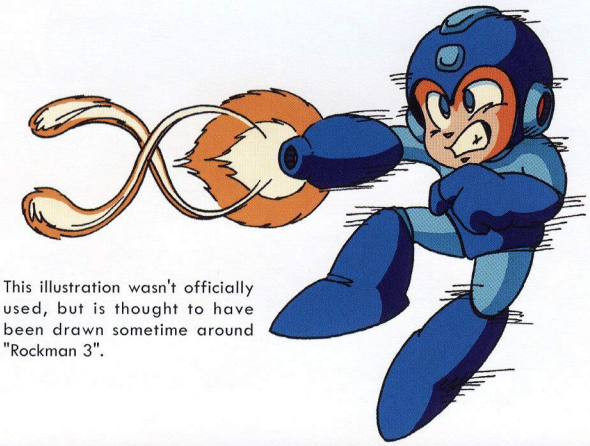
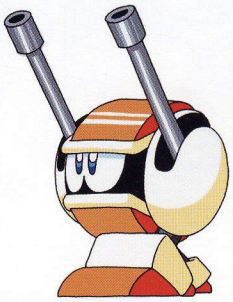


Illustration from the "Rockman 3" manual.



This illustration wasn't officially used, but is thought to have been drawn sometime around "Rockman 3".

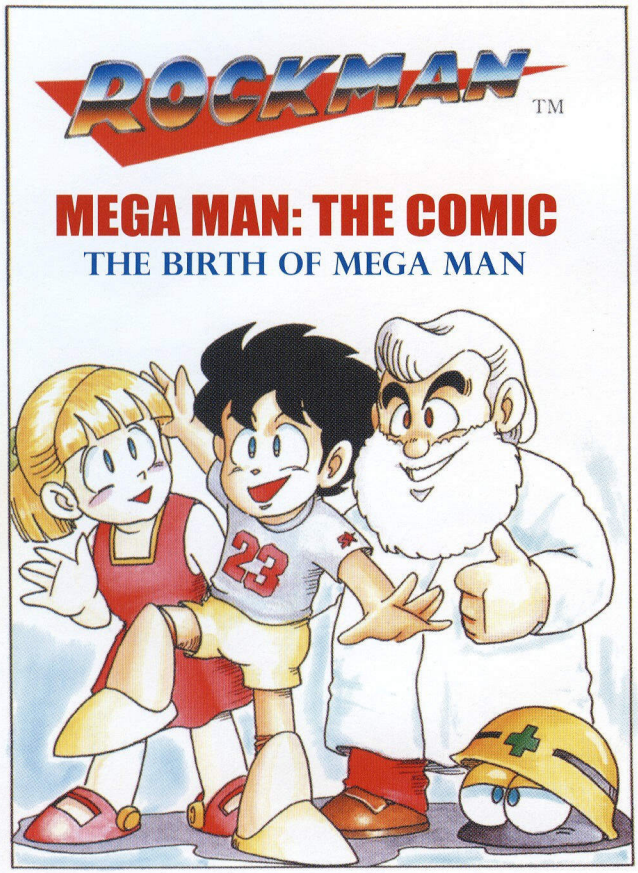


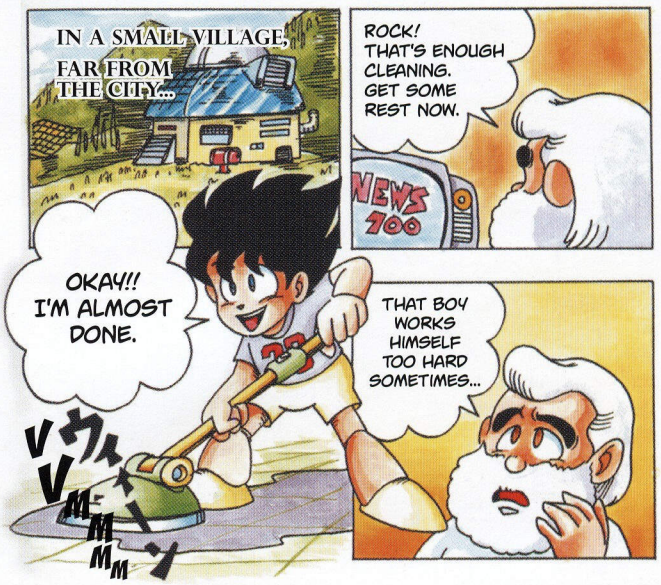
These characters were intended for, but not used in, "Mega Man: Dr. Wily's Revenge".

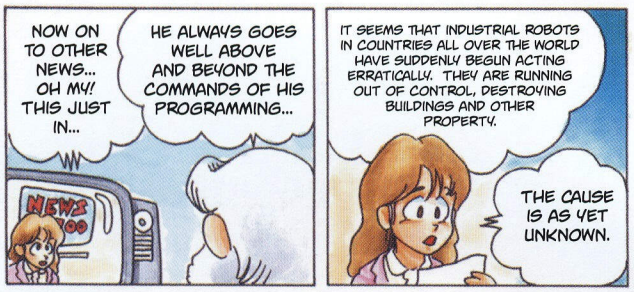
ILLUSTRATION FOR THE 10TH ANNIVERSARY JIGSAW PUZZLE

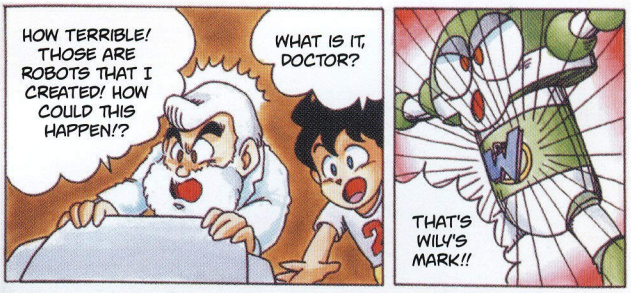
THE BIRTH OF MEGA MAN

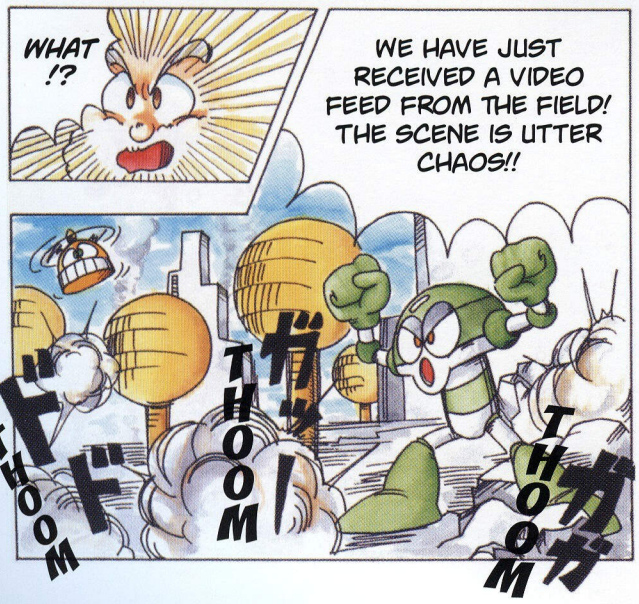
This is a manga that was done by Keiji Inafune for the booklet "Rockman Character Collection", which was never available for retail purchase. The booklet was a special gift presented to everyone who participated in the boss character submissions for "Mega Man 4".

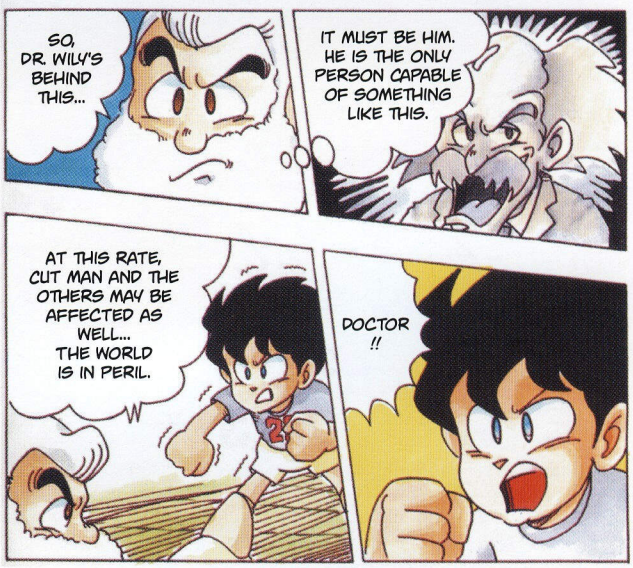


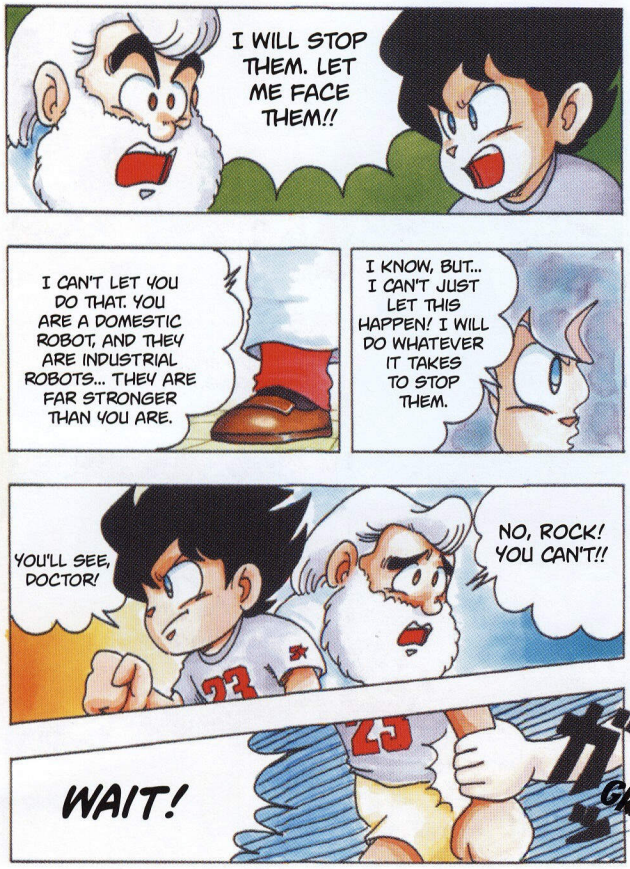








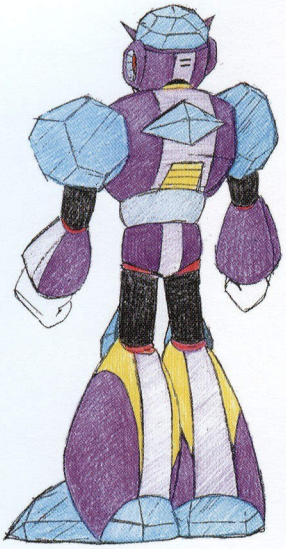



I WILL STOP THEM. LET ME FACE THEM!!
I CAN'T LET YOU DO THAT. YOU ARE A DOMESTIC ROBOT, AND THEY ARE INDUSTRIAL ROBOTS... THEY ARE FAR STRONGER THAN YOU ARE.
I KNOW, BUT... I CAN'T JUST LET THIS HAPPEN! I WILL DO WHATEVER IT TAKES TO STOP THEM.
YOU'LL SEE, DOCTOR!
NO, ROCK! YOU CAN'T!!
WAIT!
ガシ GRAB

ROLL...
YOU CAN'T GO, ROCK! IT'S TOO DANGEROUS.
SHE'S RIGHT, ROCK. IT IS TOO DANGEROUS FOR YOU... BUT THERE IS SOMETHING WE CAN DO.
ROCK! I DIDN'T WANT TO HAVE TO CHANGE YOUR FATE LIKE THIS, BUT...
IT SEEMS WE HAVE LITTLE CHOICE! I WILL MODIFY YOU SO THAT YOU MIGHT STAND A BETTER CHANCE AGAINST THEM IN BATTLE!
BULLS

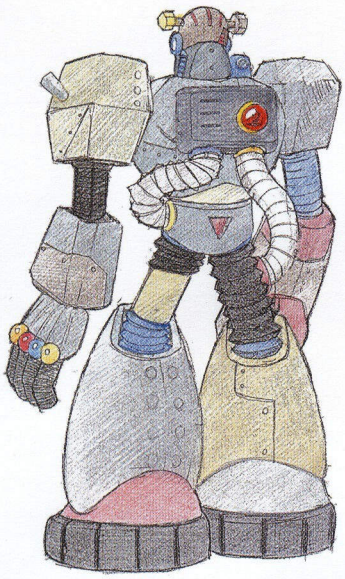
I HOPE YOU ARE READY, ROCK!!
I'LL PRAY FOR YOU...
ON!!
ON
ガ SHUNK
アアアハハハ AAAHHH!

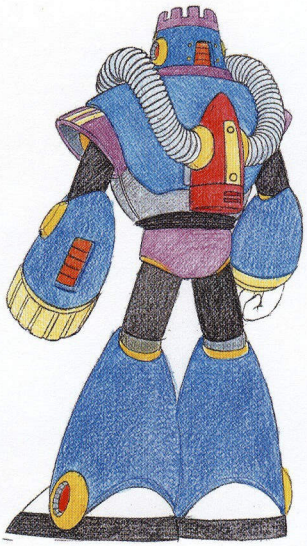
戦(たたか)えロックマン
FIGHT ON, MEGA MAN!
世界(せかい)の平和(へいわ)めざして!!
FOR PEACE AND JUSTICE!!



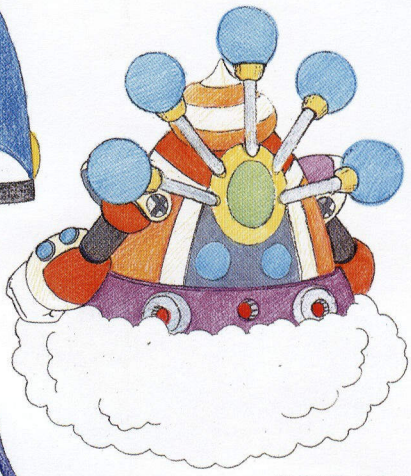
FREEZE MAN

JUNK MAN

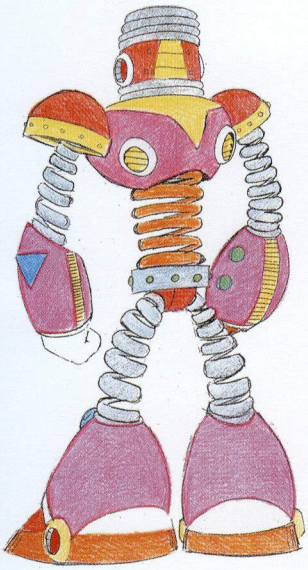




BURST MAN

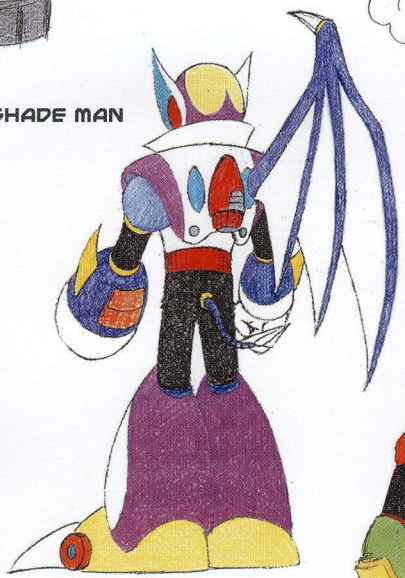


CLOUD MAN

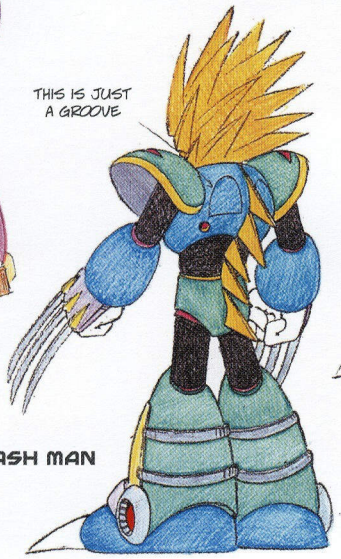


SPRING MAN

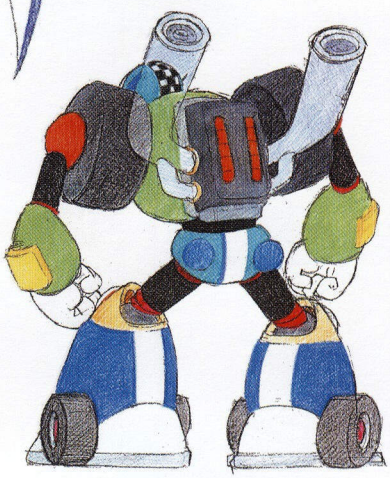
SHADE MAN



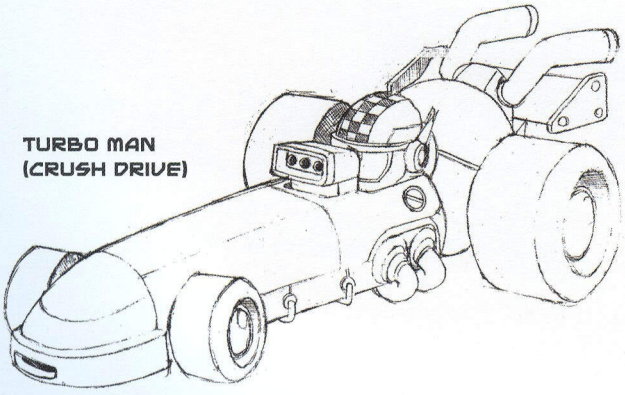
*HE WOULD NORMALLY HAVE A LEFT WING TOO.



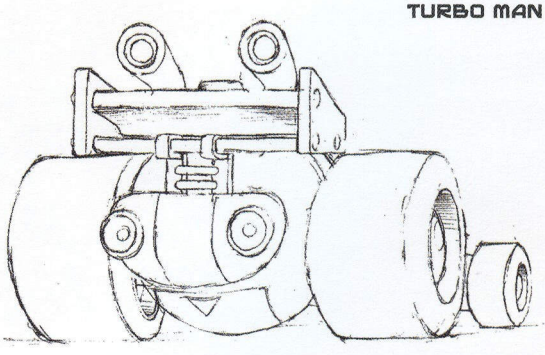
SLASH MAN



TURBO MAN

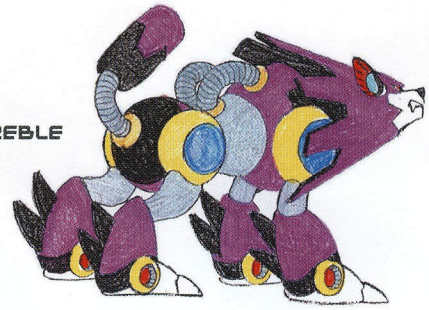


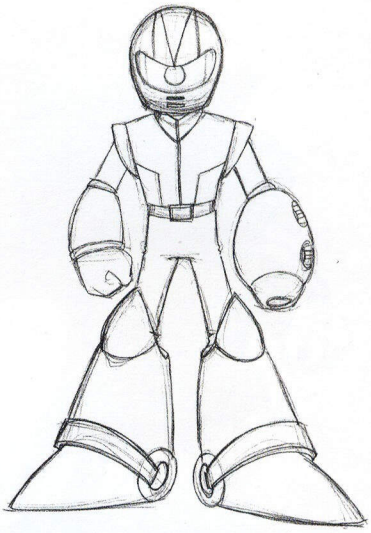
TURBO MAN (CRUSH DRIVE)



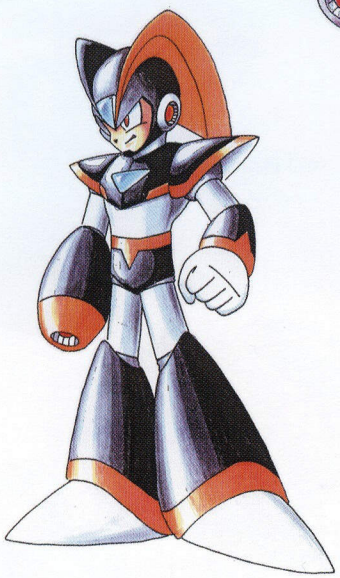
BASS

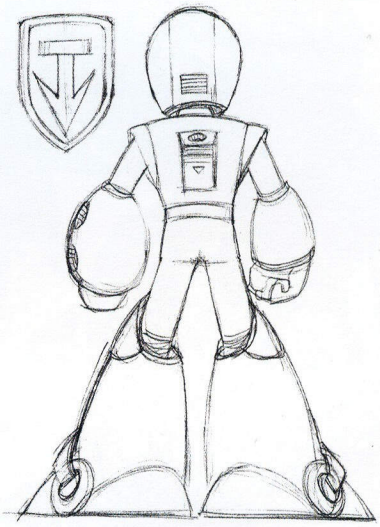
TREBLE





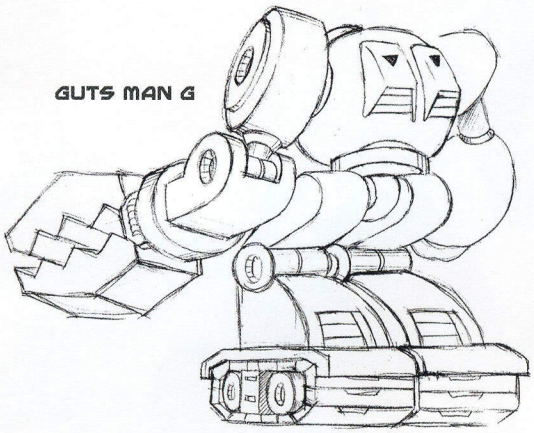
SUPER BASS



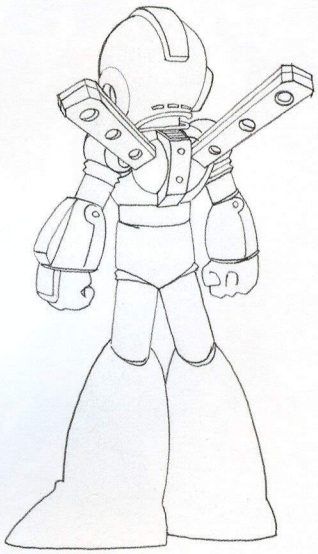


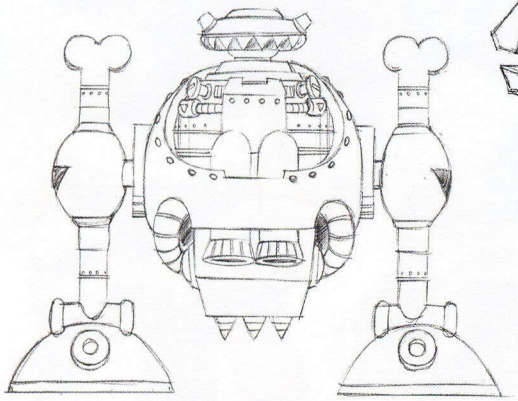
SNIPER JOE Ø1

GUTS MAN G

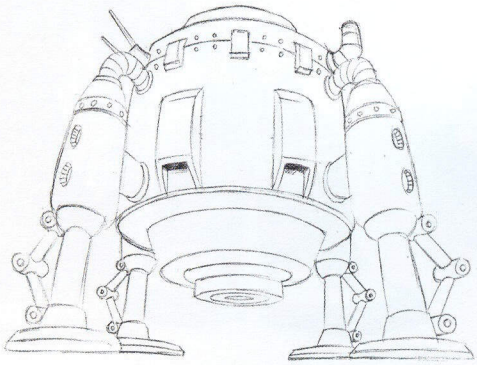


SUPER MEGA MAN





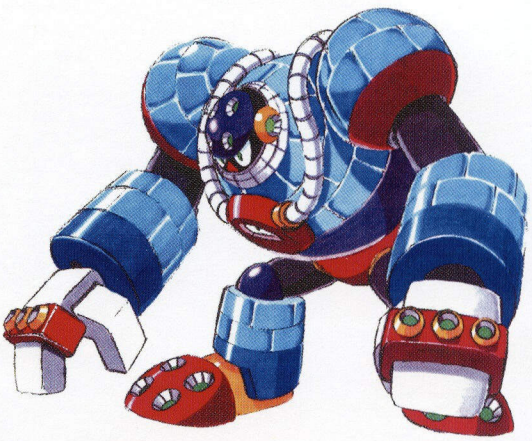
WILY MACHINE #7

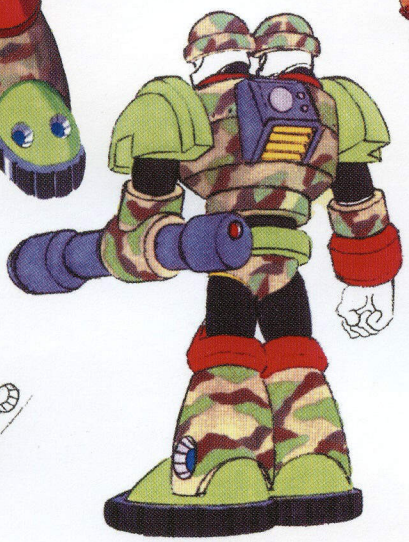


BIG EDDIE

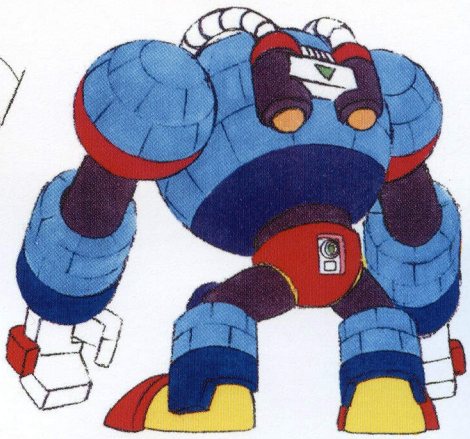
MEGA MAN 8

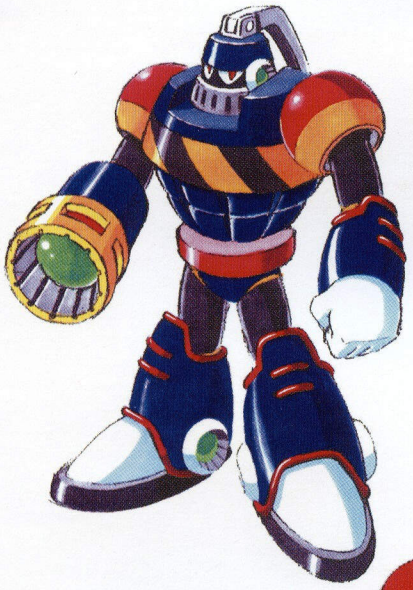
SEARCH MAN



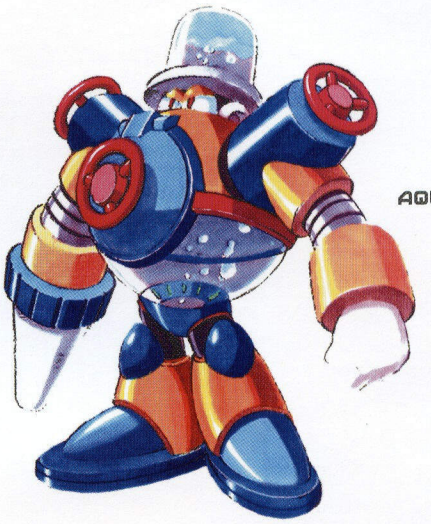


FROST MAN

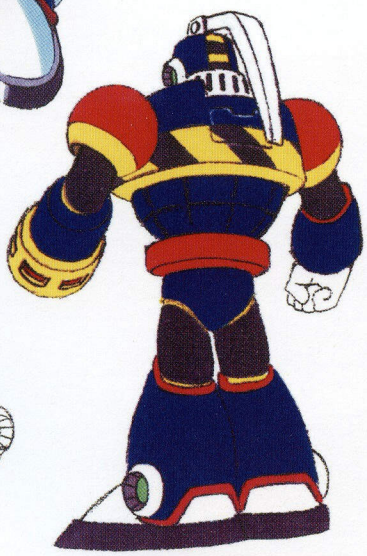


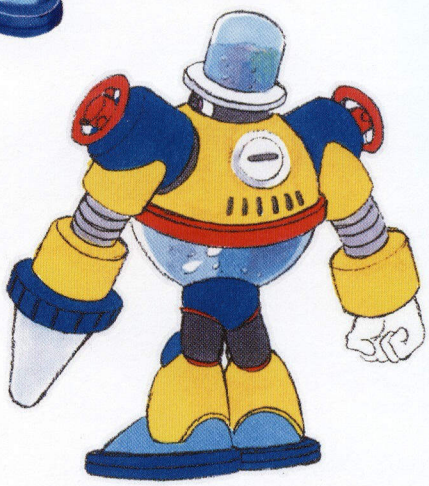


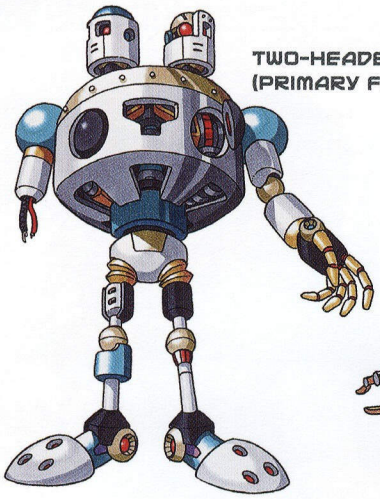
GRENADE MAN



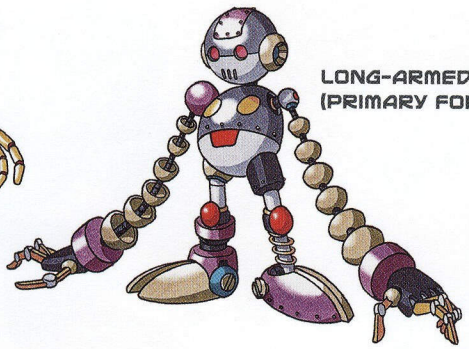
AQUA MAN



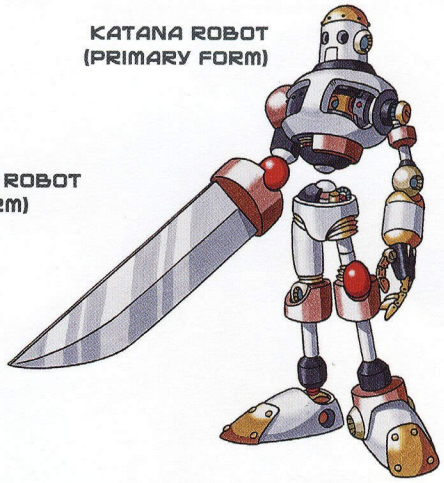




TWO-HEADED ROBOT
(PRIMARY FORM)

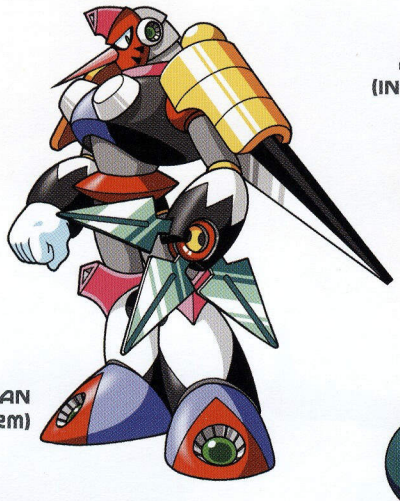


LONG-ARMED ROBOT
(PRIMARY FORM)

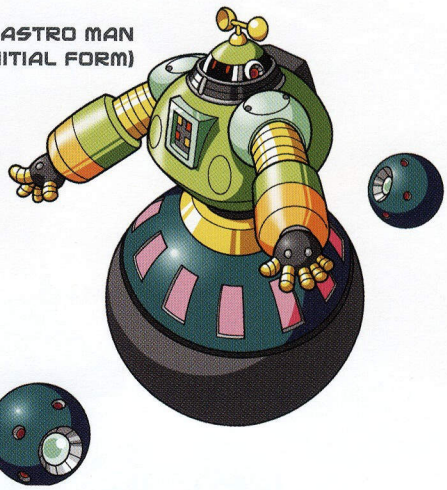


KATANA ROBOT
(PRIMARY FORM)

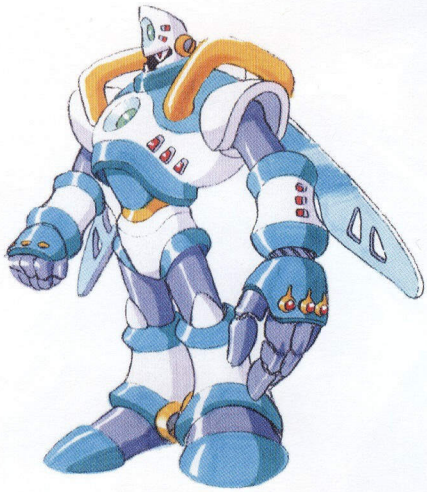
The boss character submission contest for "Mega Man 8" was run a little differently from the other ones. Capcom provided the basic forms seen above, and the public sent in ideas based on these forms. This method resulted in Sword Man, Clown Man, and Search Man. Tengu Man and Astro Man, to the right, were designed by Capcom first and published in magazines.

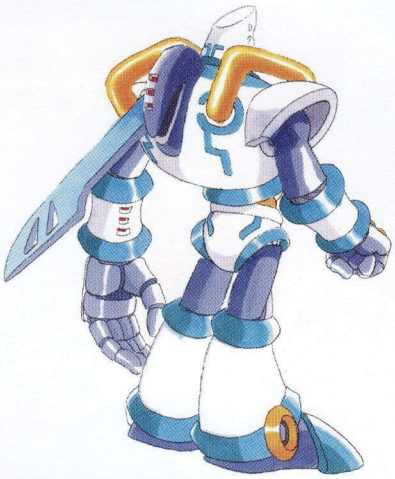


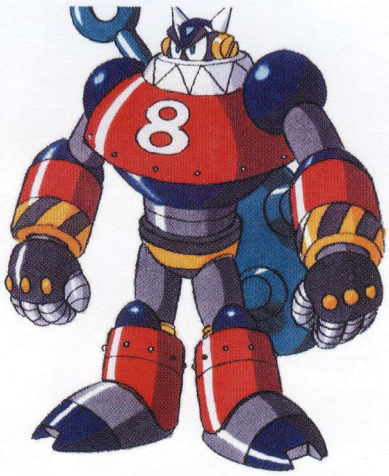
TENGU MAN
(INITIAL FORM)



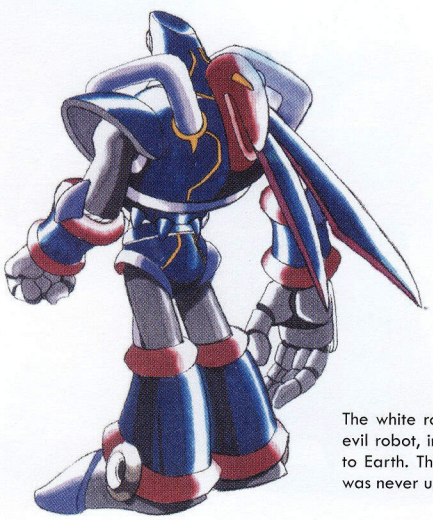
ASTRO MAN
(INITIAL FORM)



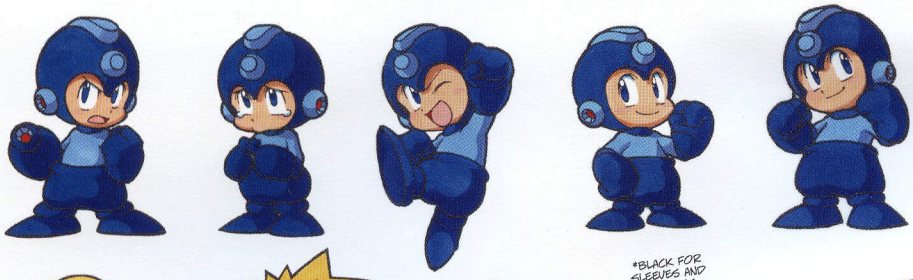




UNUSED
CHARACTER

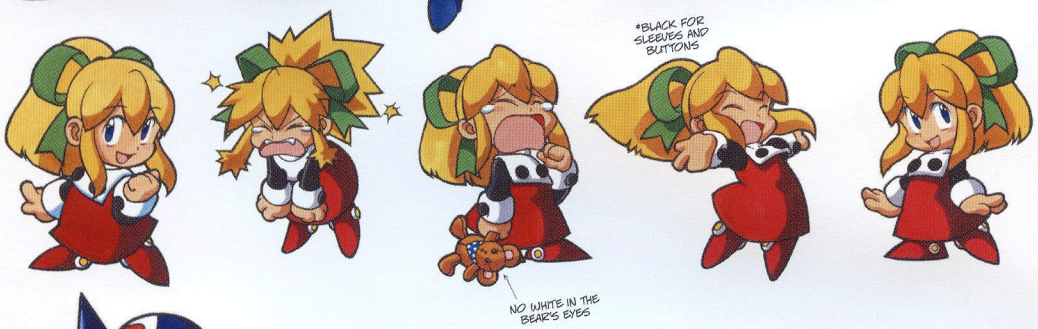


The white robot is Duo, and the black robot is the evil robot, in their original forms before they crash to Earth. The robot with the giant "8" on its chest was never used in any of the games.

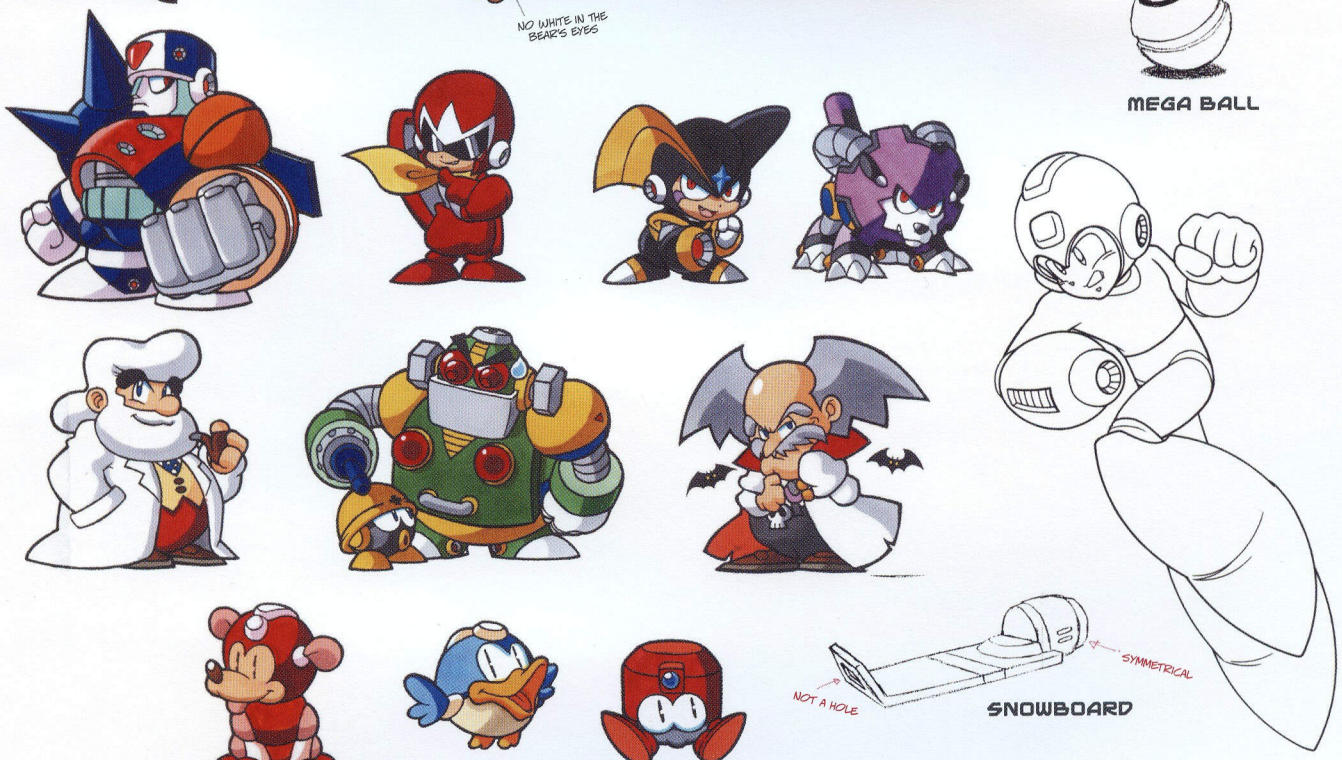


MINI CHARACTERS

Illustrations done for the labels of the PlayStation and SEGA Saturn versions.



MEGA BALL



SNOWBOARD

ILLUSTRATION FOR TELEPHONE CARD (FAN CLUB GIFT)

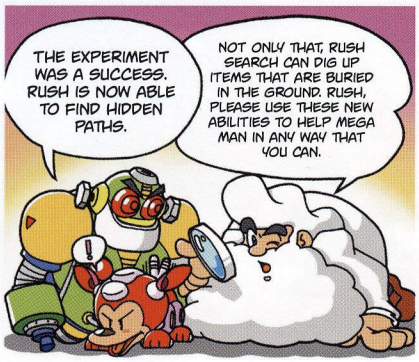
An early design for a main illustration. This one was rejected because Inafune said they should make the boss characters submitted by their users bigger so that they draw more attention.

"MEGA MAN 7" INSTRUCTIONAL COMICS

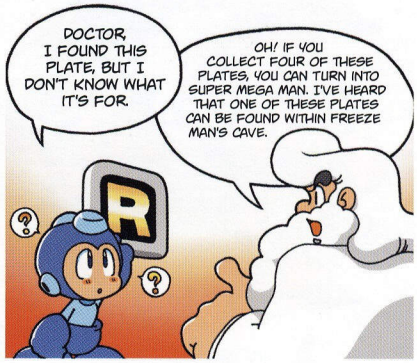
TEACH ME, DR. LIGHT!

MAKE A PLAN WHEN ENGAGING THE ENEMY

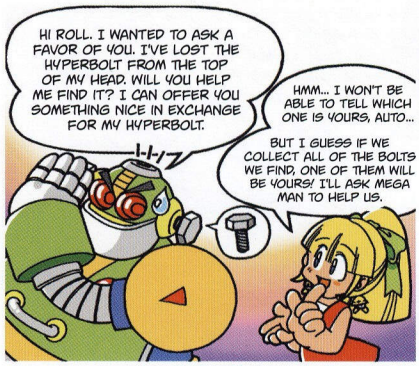
RUSH IS THERE FOR YOU



FIND THE R-U-S-H PLATES

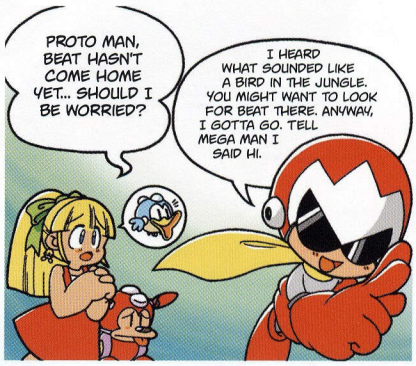


COLLECT LOTS OF BOLTS

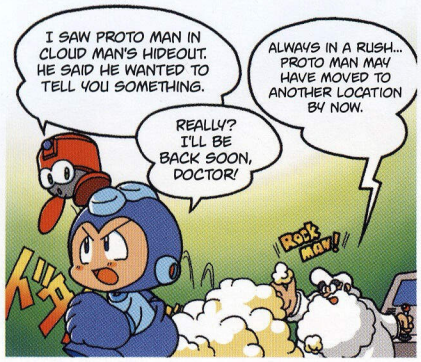


FIND HIDDEN PATHS

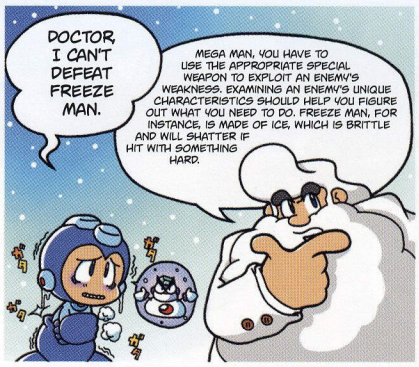
WHERE'S BEAT...?



MEET UP WITH PROTO MAN

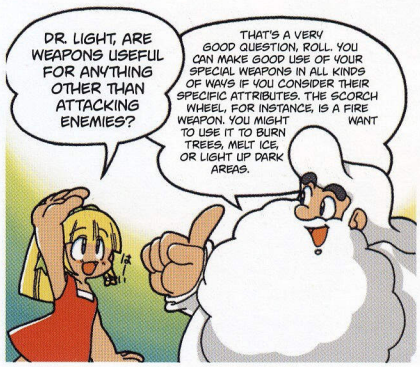


USE YOUR SPECIAL WEAPONS AGAINST ENEMIES



DON'T GIVE UP, MEGA MAN!!

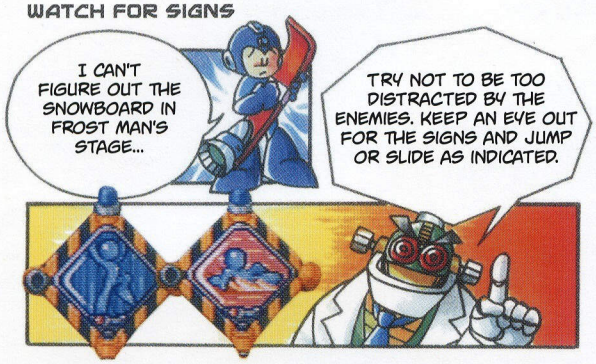
USE YOUR SPECIAL WEAPONS IN ALL SORTS OF PLACES



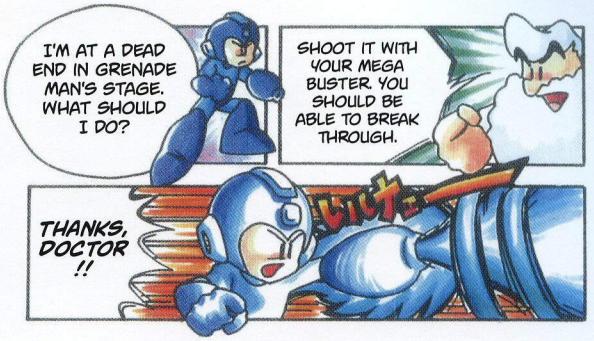
"MEGA MAN 8" INSTRUCTIONAL COMICS

PROFESSOR AUTO (?) EXPLAINS EVERYTHING YOU NEED TO KNOW!

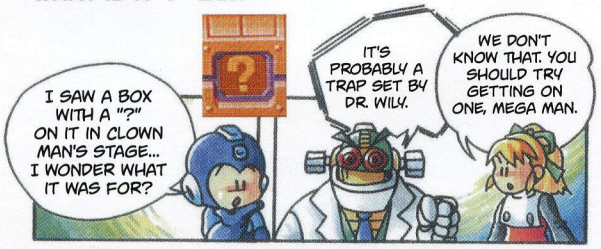
WATCH FOR SIGNS



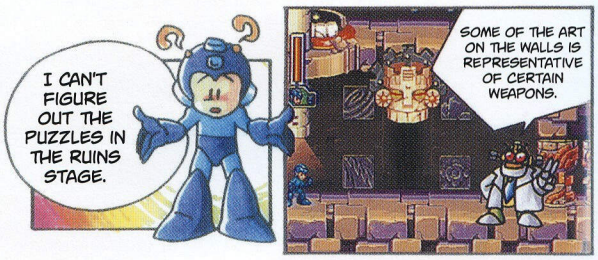
YOU CAN DESTROY IT



WHAT IS A "?" BOX

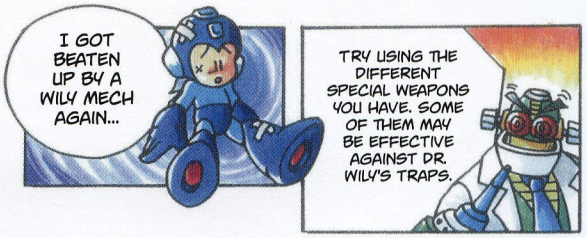


LOOK FOR HINTS

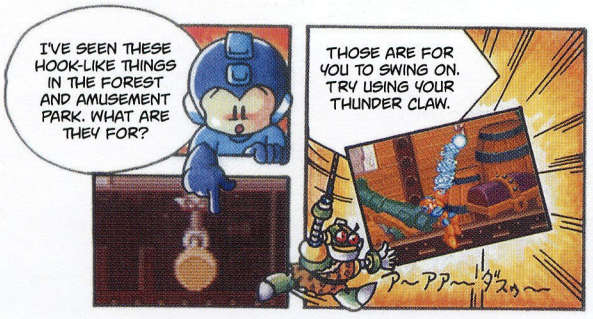


STEP ON THE SWITCHES

USE YOUR SPECIAL WEAPONS APPROPRIATELY!



TRY SWINGING



WHEN YOU'RE IN TROUBLE, CALL RUSH

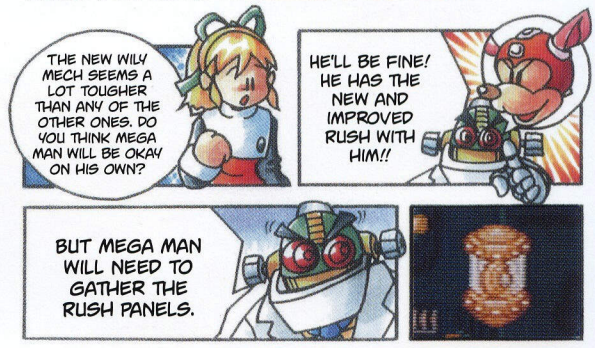
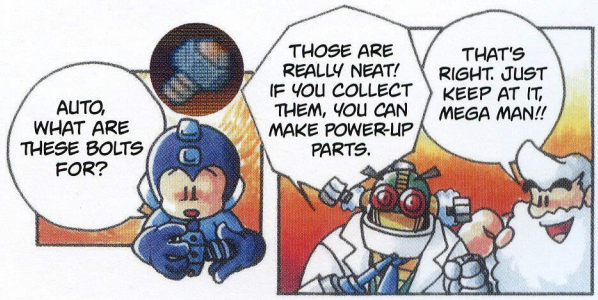


FIGURE OUT THE BOSS' WEAKNESS

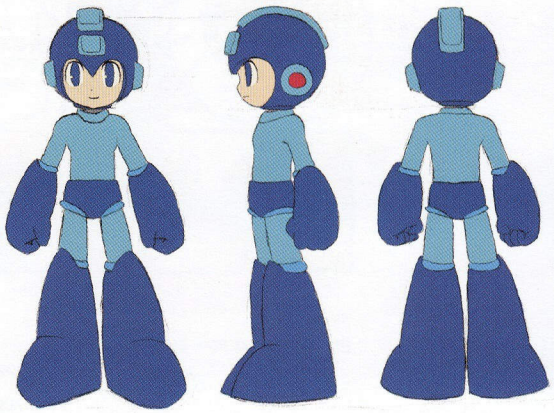
COLLECT BOLTS TO POWER UP



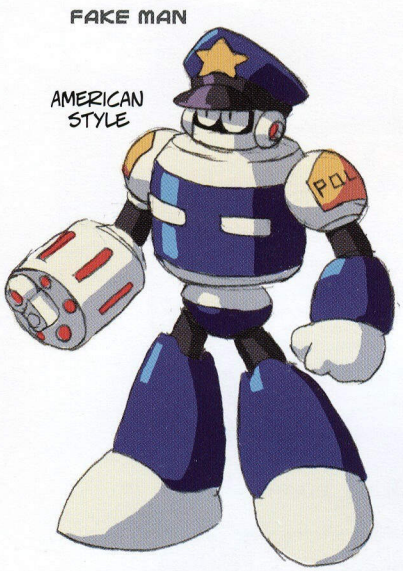
MEGA MAN 9

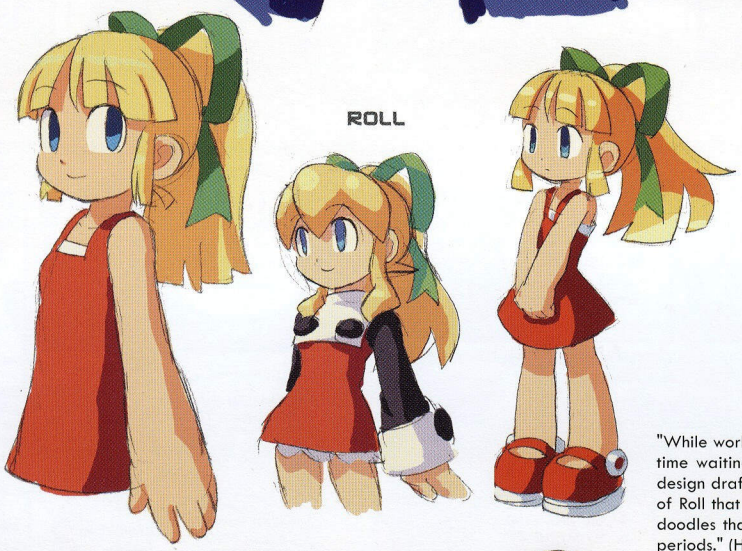
"The illustrations of Mega Man that you see here were practice runs for me. At the time, I was having a lot of difficulty grasping the Mega Man 'vibe'." (Hatakeyama)

"The whole point was to resurrect the 'original' Mega Man in full NES style glory, and since I am one of those people who grew up playing Mega Man on the NES, drawing these lines was a truly nostalgic experience. I've worked on a lot of video games that require sprites during my time at Inti, but there is a unique sort of method when it comes to NES style sprites, and I'm sure that made this project quite challenging for the folks who were in charge of that part." (Inti Creates - Yoshitaka Hatakeyama)

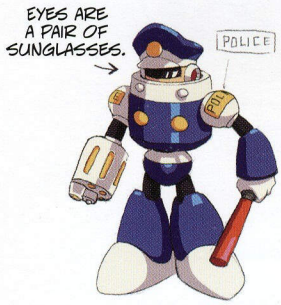


"The NES era Mega Man only had three patterns to his running motion, but we created six to give him a more fluid run in 'Mega Man 9'. In the end, however, it simply did not look right and we reverted to the original three patterns. The backgrounds also started off much more detailed and really looked quite impressive, but we were later asked to simplify it all and basically had to redraw everything. I think everyone on both the character team and the background team had a hard time holding themselves back when it came to adding detail to every aspect of the game." (Hatakeyama)

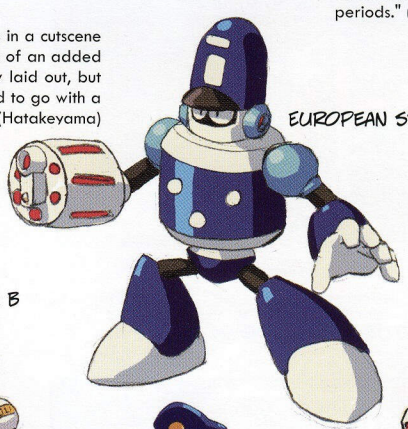


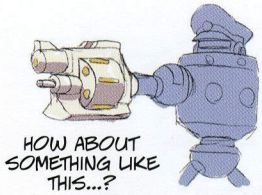


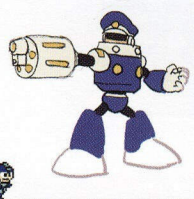
"While working on 'Mega Man 9', I spent a lot of time waiting for approvals after submitting my design drafts for the boss characters. The images of Roll that you see here are probably just some doodles that I sketched out during those waiting periods." (Hatakeyama)

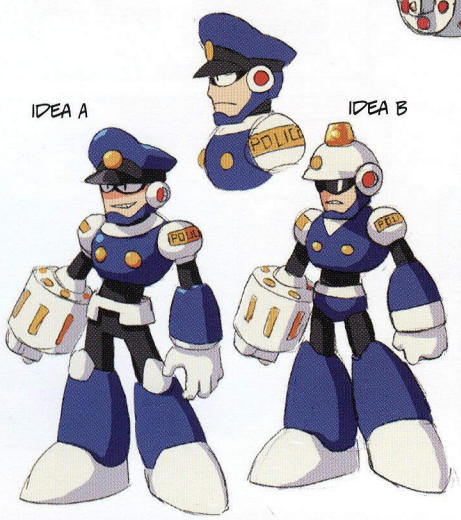


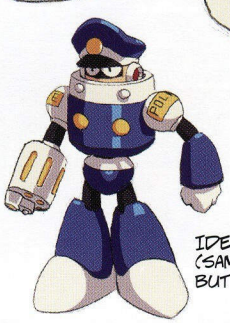
"Fake Man became a boss character because he was in a cutscene and we decided to go ahead and use him as the boss of an added stage. The fact that he is a police robot was already laid out, but we spent a lot of time figuring out whether we wanted to go with a Western style police officer or a Japanese style one." (Hatakeyama)

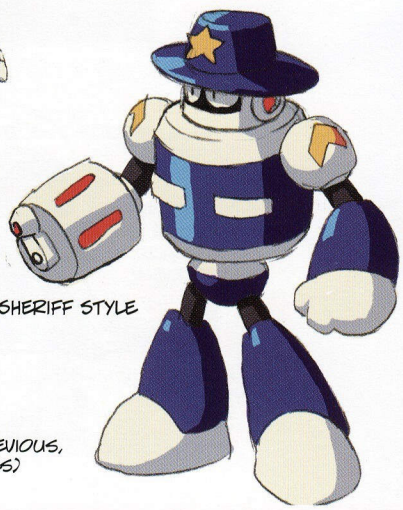




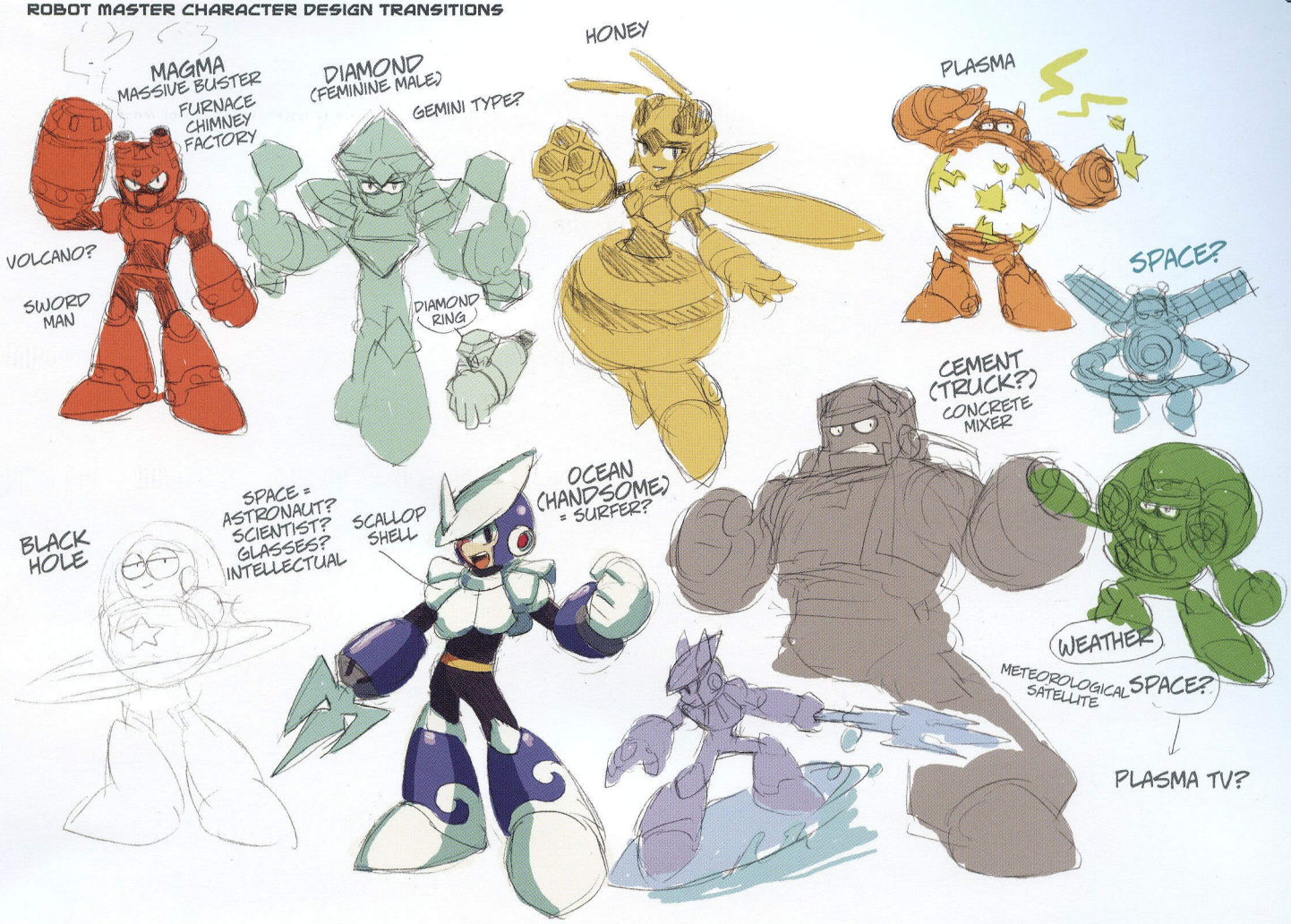








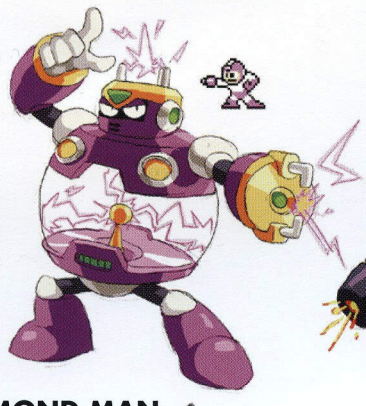
ROBOT MASTER CHARACTER DESIGN TRANSITIONS



"The boss characters started off as names and special weapons, around which we shaped the designs. The names you see on this page are the initial names that were being tossed around. Magma Man's design came together relatively quickly, and he kept his name too. My personal favorite is Galaxy Man, though I did struggle quite a bit with how I would go about incorporating the concept of 'space' into a character design. Once I settled on a UFO theme, however, things progressed pretty smoothly. Honey Woman was going to be the first female boss, but then Inafune's Splash Woman design was brought forward and we decided to change things up. I suppose a mermaid character is much easier to view as a female than a bee character." (Hatakeyama)

OCEAN MAN
SPECIAL WEAPON: LASER TRIDENT

PLASMA MAN
SPECIAL WEAPON: PLASMA BALL

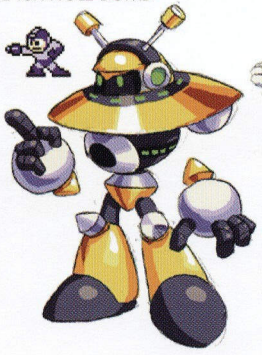


MAGMA MAN
SPECIAL WEAPON: FIRE BAZOOKA

HONEY WOMAN
SPECIAL WEAPON: HORNET CHASER

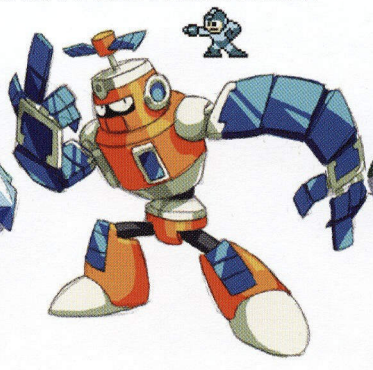
CEMENT MAN
SPECIAL WEAPON: CEMENT SHOT

SPACE MAN
SPECIAL WEAPON:
BLACK HOLE BOMB



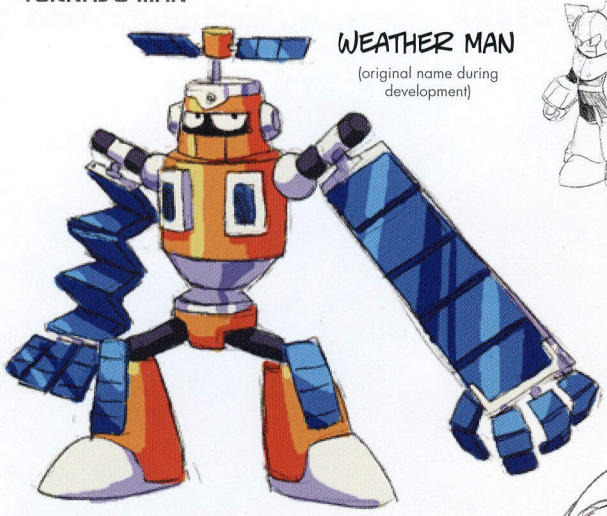
DIAMOND MAN
SPECIAL WEAPON:
DIAMOND SATELLITE

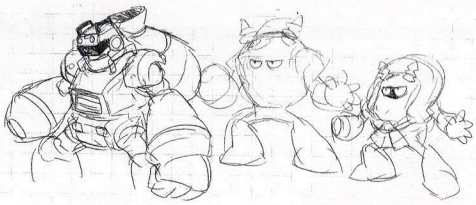
WEATHER MAN
SPECIAL WEAPON: HURRICANE BLOW

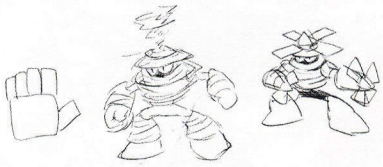


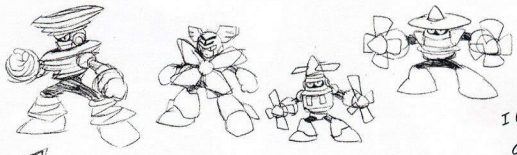
TORNADO MAN

WEATHER MAN
(original name during development)





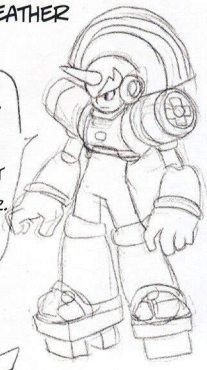




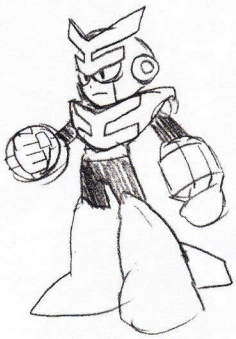
GETA SHOES, CAT WHISKERS

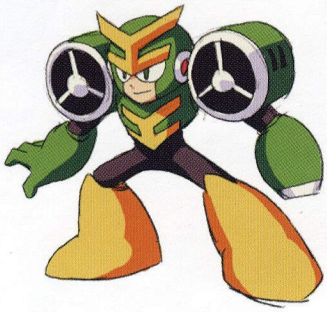
WEATHER

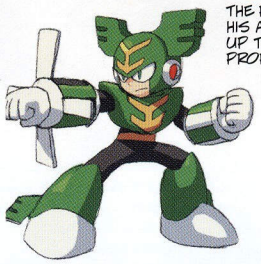
I USED MY GETA TO PREDICT THE WEATHER.



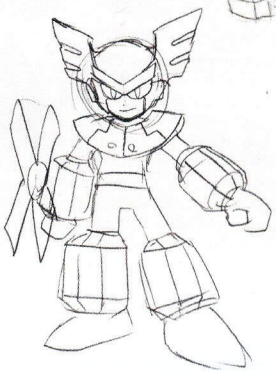
THIS CHARACTER'S DESIGN IS LIKE A HYBRID OF QUICK MAN AND WIND MAN. THE SYMBOL ON HIS HEAD AND CHEST IS BASED ON THE WEATHER SYMBOL THAT INDICATES THE STRENGTH/SPEED OF WIND. (I KNOW IT DOESN'T REALLY LOOK LIKE IT...)







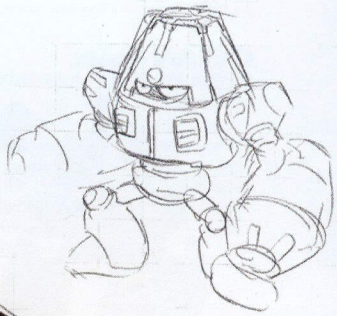
THE PARTS ON HIS ARM OPEN UP TO FORM A PROPELLER.



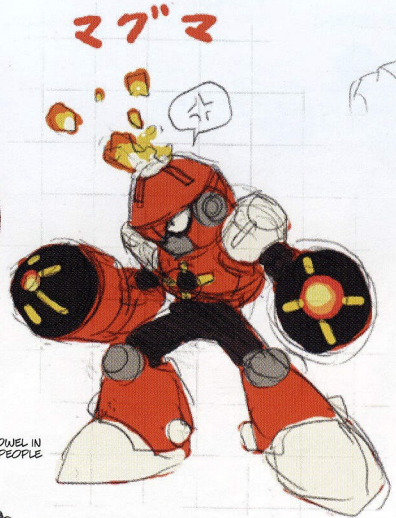
WIND

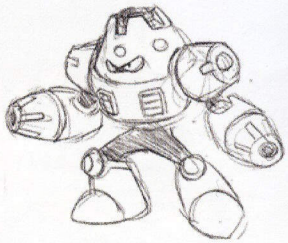
COULD FLY BY GENERATING A TORNADO.

MAGMA MAN

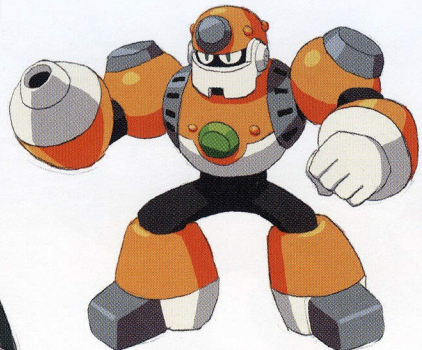


マグマ



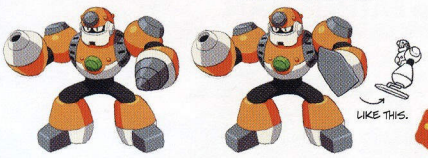


CONCRETE MAN



WHAT IF ONE HAND IS A DRILL? HE COULD SOLIDIFY HIS ENEMY AND THEN BREAK THEM APART.

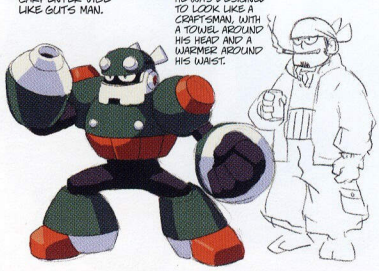
WE COULD ALSO GIVE HIM A TROWEL IN HIS LEFT HAND, THOUGH SOME PEOPLE MIGHT THINK IT'S A SHIELD.

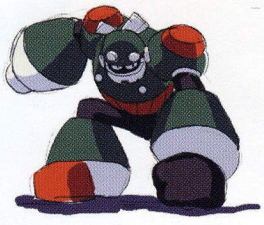


LIKE THIS.

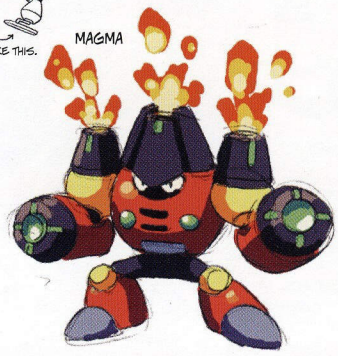
GAVE HIM A CARPENTER VIBE LIKE GUTS MAN.

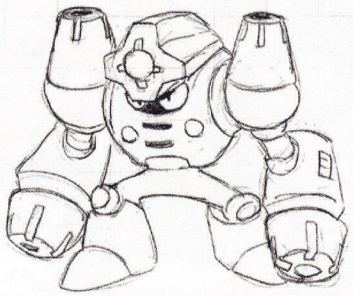
HE WAS DESIGNED TO LOOK LIKE A CRAFTSMAN, WITH A TOWEL AROUND HIS HEAD AND A WARMER AROUND HIS WAIST.

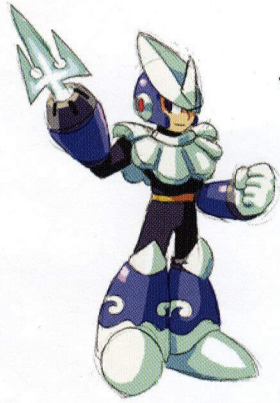




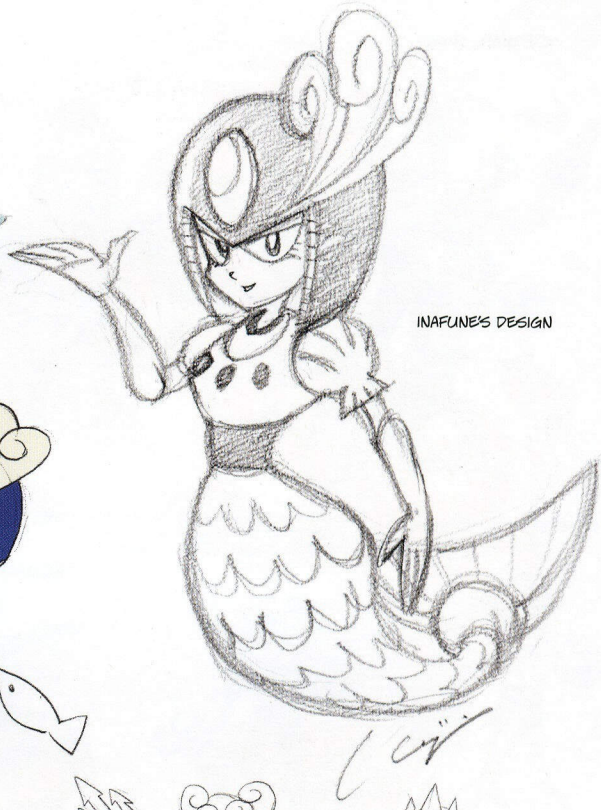
MAGMA







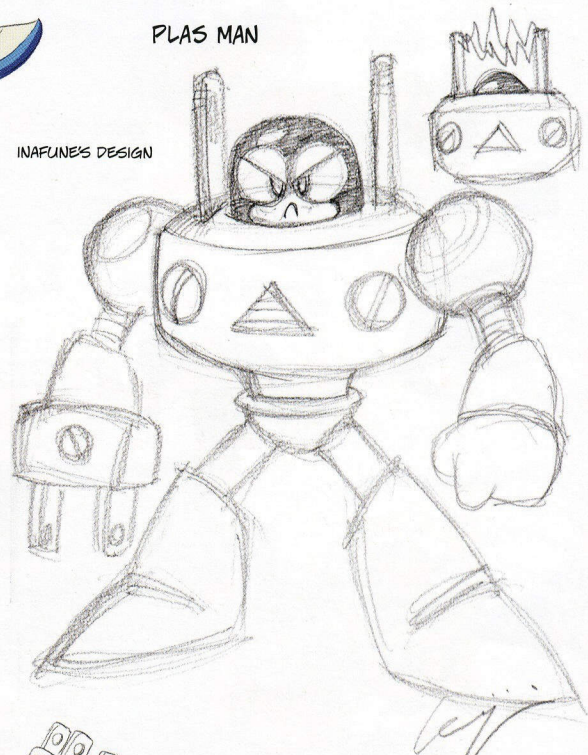
SPLASH WOMAN

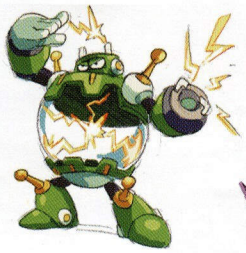


INAFUNE'S DESIGN

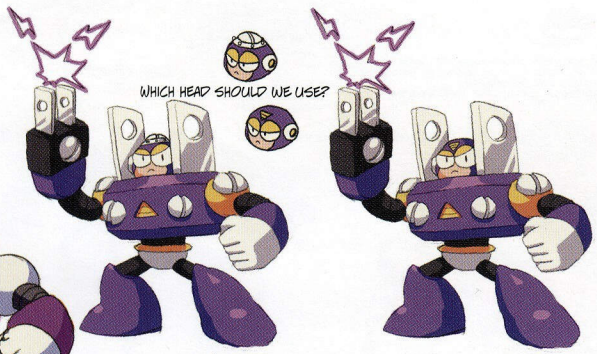
PLAS MAN

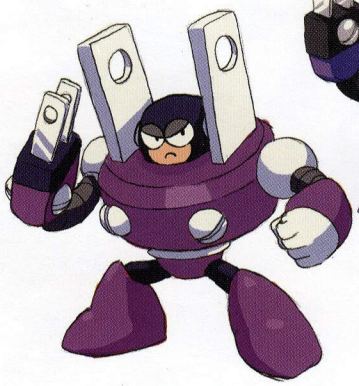
INAFUNE'S DESIGN

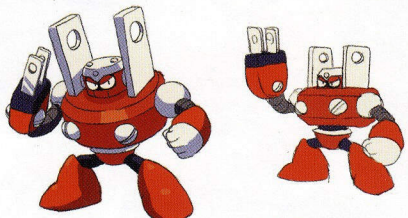


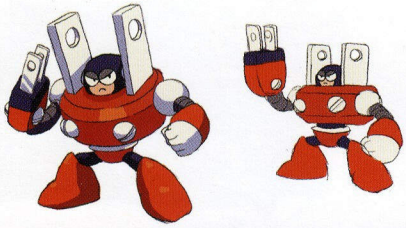


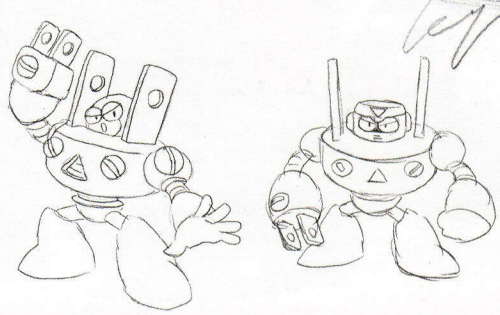
PLUG MAN

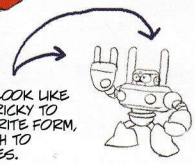






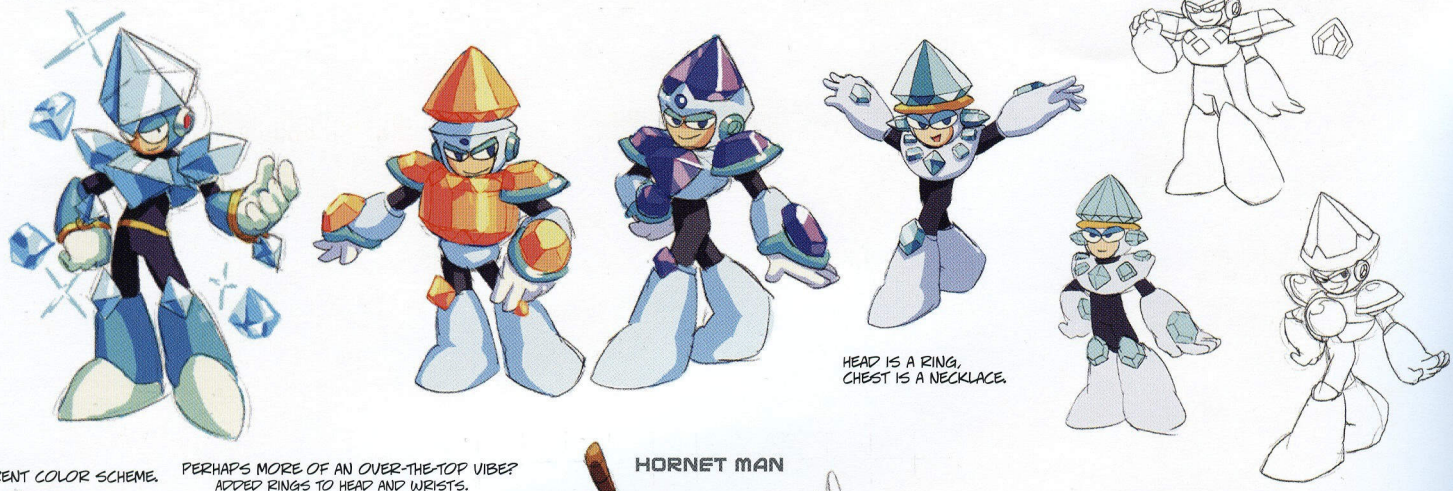






THE PLUG PARTS LOOK LIKE THEY COULD BE TRICKY TO REPRESENT IN SPRITE FORM, SO WE MAY SWITCH TO CYLINDRICAL SHAPES.

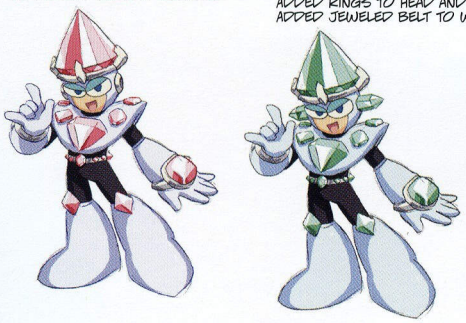
JEWEL MAN



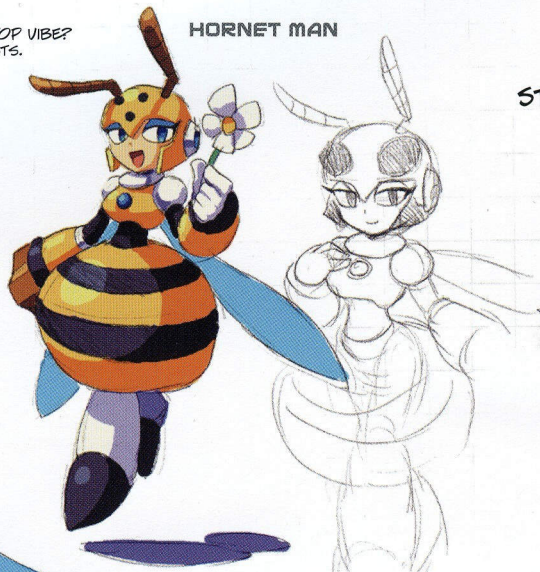
HEAD IS A RING, CHEST IS A NECKLACE.

DIFFERENT COLOR SCHEME.

PERHAPS MORE OF AN OVER-THE-TOP VIBE?
ADDED RINGS TO HEAD AND WRISTS.
ADDED JEWELED BELT TO WAIST.

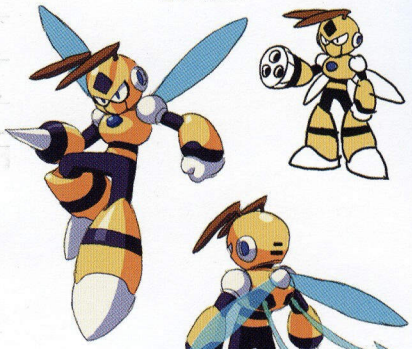


HORNET MAN

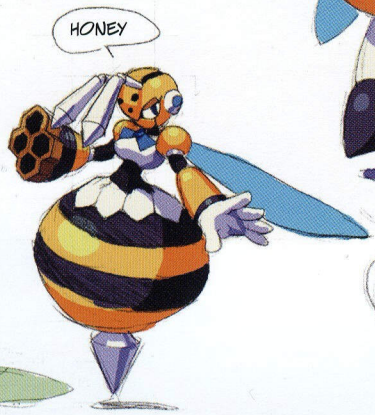


STING MAN

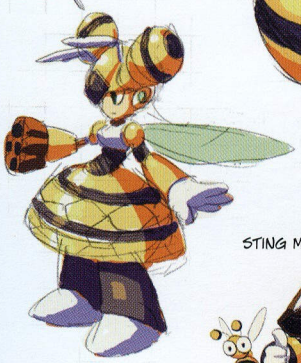
IF WE ARE GOING TO DO A BEE-THEMED CHARACTER, IT MIGHT BE BETTER TO CALL HIM "HORNET MAN" RATHER THAN "STING MAN". HIS SPECIAL WEAPON WILL ALSO HAVE A BEE THEME.



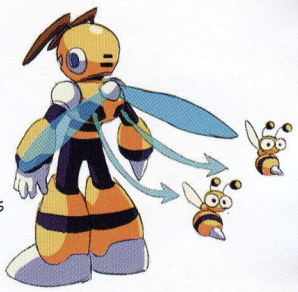
HONEY

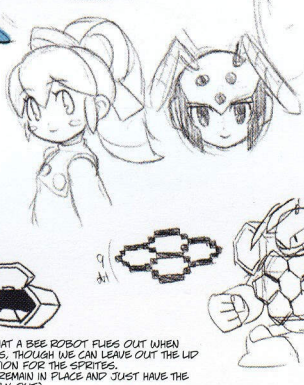


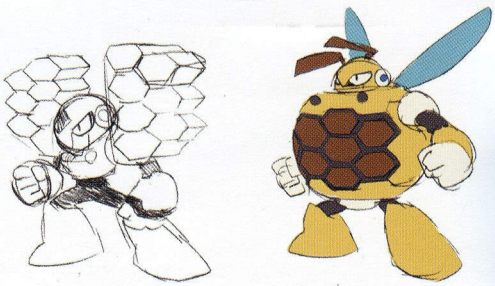
HONEY, LOOKING ALL MECHANICAL.



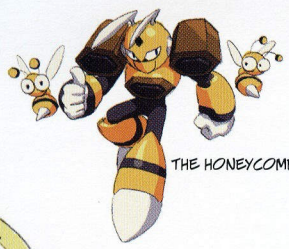
HORNET CHASERS ARE LAUNCHED FROM THE HOLES IN HIS BACK.



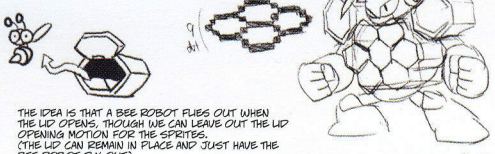




STING MAN (HORNET MAN?)

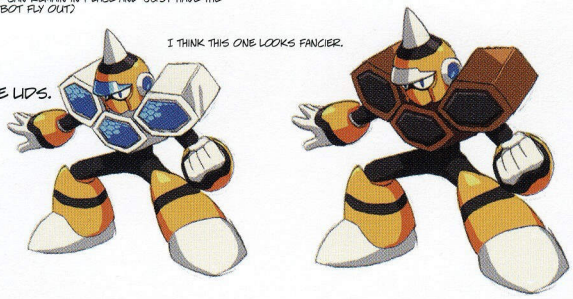


THE IDEA IS THAT A BEE ROBOT FLIES OUT WHEN THE LID OPENS. THOUGH WE CAN LEAVE OUT THE LID OPENING MOTION FOR THE SPRITES. (THE LID CAN REMAIN IN PLACE AND JUST HAVE THE BEE ROBOT FLY OUT)

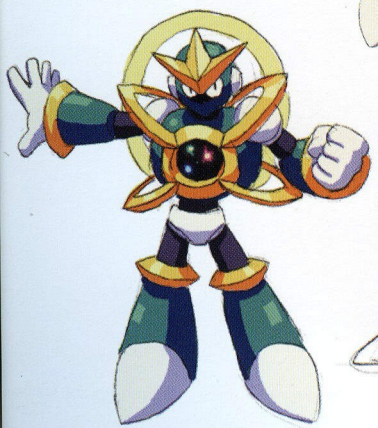


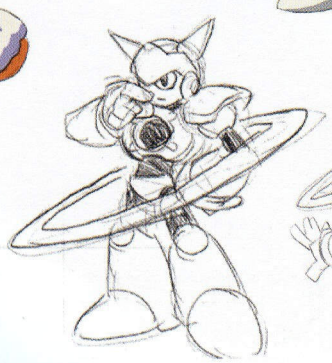
I THINK THIS ONE LOOKS FANCIER.

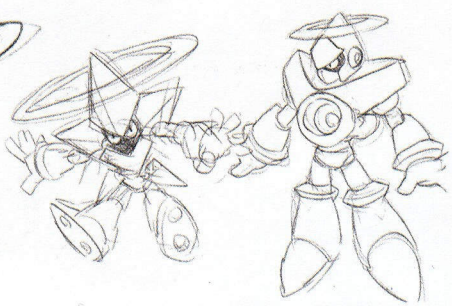
THE HONEYCOMBS HAVE LIDS.



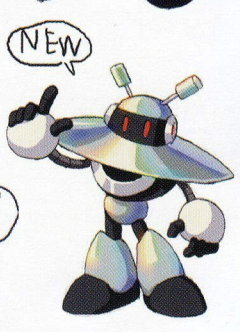
GALAXY MAN







COULD FLY BY RETRACTING HIS ARMS AND LEGS. (DON'T WORRY ABOUT CONSERVATION OF MASS)



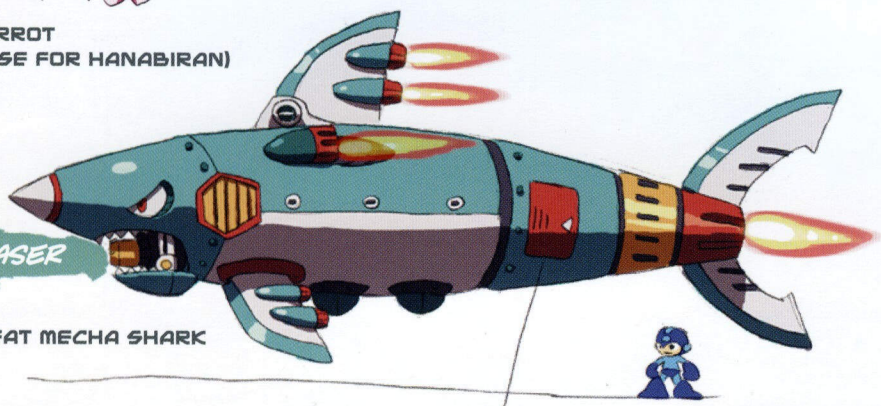
NEW

OTHER BOSSES

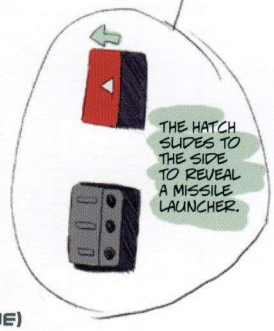
PIERROT
(BASE FOR HANABIRAN)

STONE HEAD

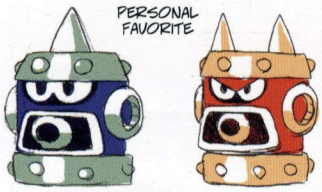
TACKLE FIRE DRAGON



GREAT MECHA SHARK



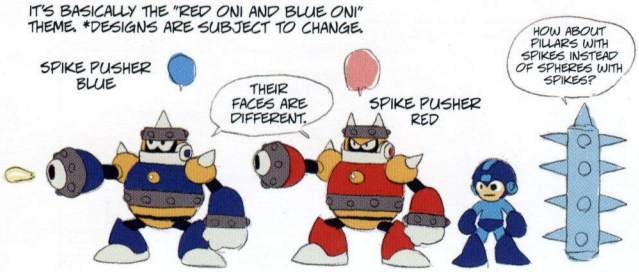
ONLY EYES ARE OBJ

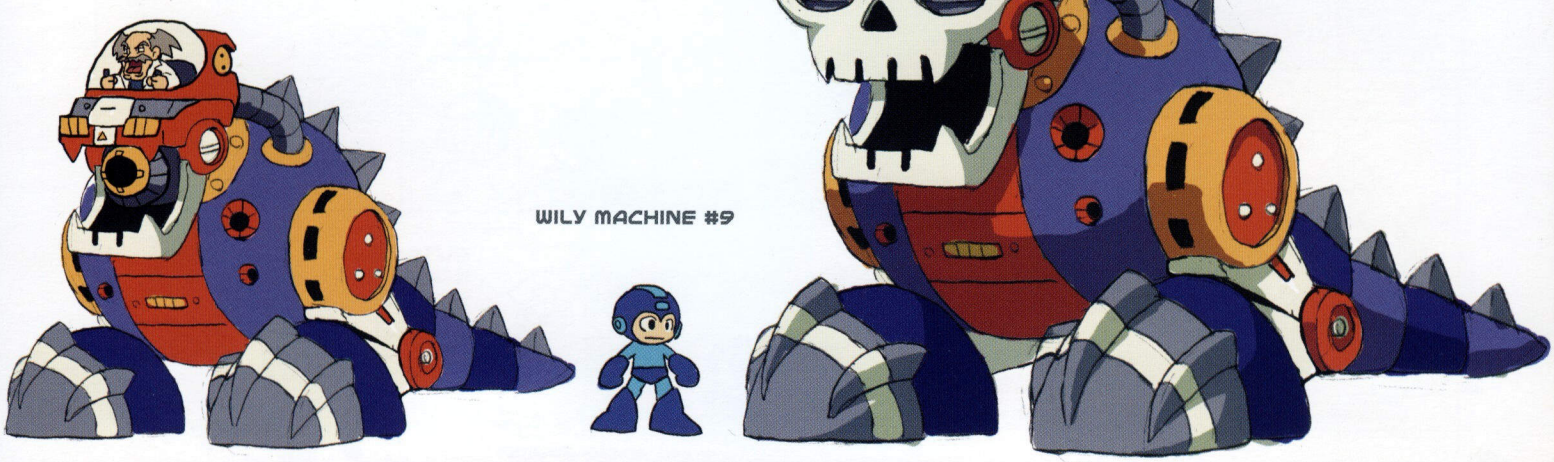


SPIKE PUSHERS R (RED) AND B (BLUE)

TWIN DEVIL (ORIGINAL)

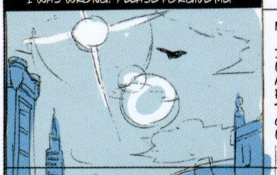
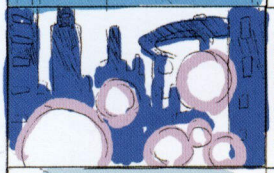
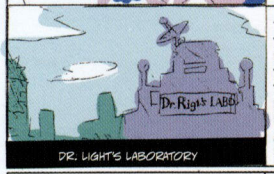
IT'S BASICALLY THE "RED ONI AND BLUE ONI" THEME. *DESIGNS ARE SUBJECT TO CHANGE.

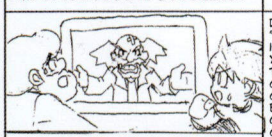
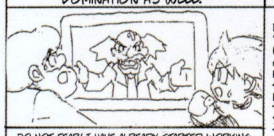
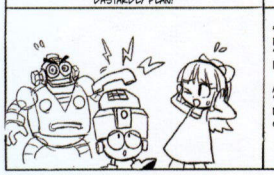


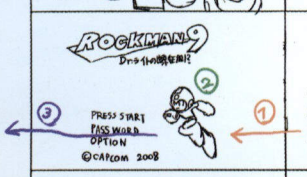


WILY MACHINE #9

OPENING SEQUENCE STORYBOARD

SCREEN	CONTENT	NOTES
WILY: "I WAS WRONG! PLEASE FORGIVE ME!"	WILY ON HIS HANDS AND KNEES. SEPIA TONE.	
	MONOLOGUE IN THE YEAR 20XX, THE WORLD SEEMS TO HAVE ACHIEVED SOME LEVEL OF PEACE AND STABILITY THANKS TO MEGA MAN THWARTING ALL OF DR. WILY'S SCHEMES FOR WORLD DOMINATION.	
PAN ↓ HOWEVER...!		WHEN THE WORD "HOWEVER...!" APPEARS ON THE SCREEN, THE SCENE CHANGES TO NIGHTTIME.
	ROBOTS SUDDENLY BEGIN GOING BERSERK ALL OVER THE WORLD! IS THIS ANOTHER ONE OF DR. WILY'S SINISTER PLOTS...!?	THE USUAL "CITY BLOWING UP" SCENE.
 DR. LIGHT'S LABORATORY	THE NEWS OF THE BERSERK ROBOTS SPREADS THROUGHOUT THE WORLD LIKE WILDFIRE. MEANWHILE, AT DR. LIGHT'S LABORATORY...	

SCREEN	CONTENT	NOTES
THOSE ARE ROBOTS I DESIGNED!	ROCK: "DOCTOR! LOOK!" DR. LIGHT: "THOSE ARE ROBOTS I DESIGNED!"	NEWS COVERAGE ON THE TV SHOWS MAGMA MAN DESTROYING A CITY. *THE CHARACTERS WON'T OVERLAP THE TV (DUE TO PALETTE RESTRICTIONS).
 THIS TIME, FOLKS, IT ISN'T ME!	DR. WILY: "THIS TIME, FOLKS, IT ISN'T ME! AS I'M SURE YOU'VE ALL REALIZED, THE ROBOTS WHO ARE CAUSING ALL OF THIS CHAOS WERE CREATED BY DR. LIGHT. IT TURNS OUT HE IS MORE OF A CRIMINAL MASTERMIND THAN I AM! LOOK, I EVEN HAVE PROOF!"	ONLY THE IMAGE ON THE SCREEN CHANGES.
I AM INTERESTED IN WORLD DOMINATION AS WELL.	DR. LIGHT: "I AM INTERESTED IN WORLD DOMINATION AS WELL. LET US WORK TOGETHER!" DR. WILY: "I WILL NEVER HELP YOU. I HAVE LEFT THAT LIFE BEHIND AND I'M AN HONEST MAN NOW. I SUGGEST YOU GIVE UP ON THIS CRAZY IDEA!"	IF WE CAN'T FIT THIS IMAGE ON THE TV SCREEN, WE CAN JUST DISPLAY IT FULL SCREEN.
 DO NOT FEAR! I HAVE ALREADY STARTED WORKING ON MY OWN ROBOTS TO COMBAT DR. LIGHT'S DASTARDLY PLAN!	DR. WILY: "DO NOT FEAR! I HAVE ALREADY STARTED WORKING ON MY OWN ROBOTS TO COMBAT DR. LIGHT'S DASTARDLY PLAN! HOWEVER, MY PROGRESS IS BEING SLOWED BY A LACK OF FUNDING. I IMPLORE YOU TO GIVE GENEROUSLY TO THIS RIGHTEOUS CAUSE! YOU CAN SEND YOUR DONATIONS TO THIS ACCOUNT... THE ROBOTS YOU HELP ME CREATE SHALL SAVE THE WORLD!"	
	*PHONE RINGING* ROLL: "THE PHONES BEEN RINGING OFF THE HOOK!" ALITO: "NO DOUBT THEY ARE ANGRY CALLS DIRECTED AT DR. LIGHT! WHAT ARE WE GOING TO DO!?"	ROLL IS COVERING HER EARS.

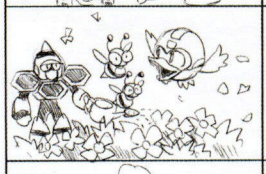
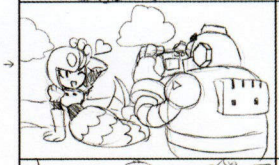
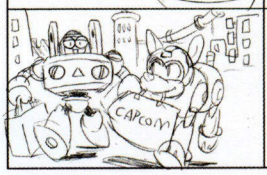
SCREEN	CONTENT	NOTES
	MEGA MAN: "FIRST, I NEED TO STOP THOSE ROBOTS FROM DESTROYING EVERYTHING!" DR. LIGHT: "WE'RE COUNTING ON YOU, MEGA MAN! BUT YOU HAVEN'T DONE THIS IN AWHILE. BE CAREFUL!"	
		THE TITLE SCREEN. MEGA MAN IS GOING OUT TO CLEAR DR. LIGHT'S NAME.
	1. AN IMAGE OF MEGA MAN ENTERS FROM THE RIGHT. 2. STOP AT POINT 2. 3. ONCE THE PLAYER MAKES A MENU SELECTION, MEGA MAN EXITS THROUGH THE LEFT SIDE OF THE SCREEN. MAYBE WE CAN INCLUDE RUSH TOO.	

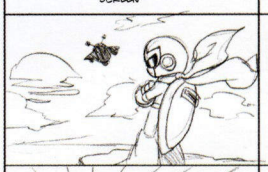
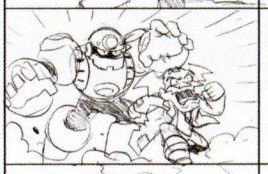
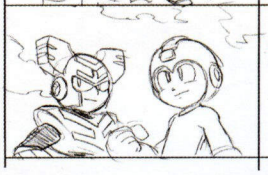
ROBOT DISPOSAL FACILITY SEQUENCE STORYBOARD

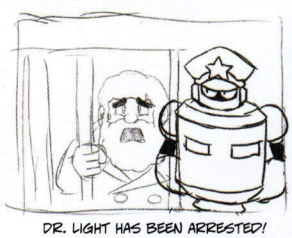
SCREEN	CONTENT	NOTES
	ROBOT DISPOSAL FACILITY ROBOT: "WHAT ARE YOU SUGGESTING?" DR. WILY: "DON'T YOU REALIZE YOU'RE ALL ABOUT TO BE SCRAPPED?" ROBOT: "WE HAVE COMPLETED OUR DUTIES, SO BEING SCRAPPED IS JUST PART OF THE PROCESS." DR. WILY: "IT'S NOT JUST YOU, YOU KNOW! EVERY DAY, TENS OF THOUSANDS OF ROBOTS ARE BEING SCRAPPED ALL OVER THE WORLD! DO YOU NOT SEE THE INJUSTICE HERE!?"	*THE ROBOTS ARE BASICALLY JUST SILHOUETTES.
	ROBOT: "..." DR. WILY: "THERE IS NO NEED FOR YOU TO BE SCRAPPED JUST BECAUSE YOU HAVE COMPLETED YOUR ASSIGNED DUTIES! YOU ARE STILL ACTIVE AND PRODUCTIVE ROBOTS! YOU HAVE A RIGHT TO EXIST! I WILL HELP YOU, TOGETHER, LET'S SHOW THE HUMANS THAT YOU CAN STILL BE USEFUL!" ROBOT: "PERHAPS YOU ARE RIGHT... WE WOULD LIKE NOTHING MORE THAN TO PROVE OUR USEFULNESS TO HUMANS." DR. WILY: "EXCELLENT. JUST FOLLOW MY LEAD."	

ENDING SEQUENCE STORYBOARD

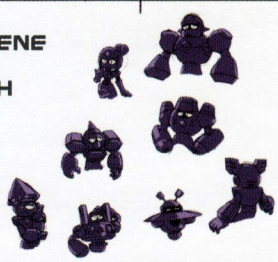
MEGA MAN 9 ENDING 1

SCREEN	CONTENT	NOTES
	JEWEL MAN IS SHOWING ROLL A GEM AND SHE IS ENAMORED. LOTS OF GEMS ARE ON THE FLOOR.	
	MAGMA MAN IS HEATING UP AN OLD STYLE BATH FOR DR. LIGHT.	
	BEAT IS PLAYING WITH SOME OF HORNET MAN'S BEE ROBOTS WHILE HORNET MAN HIMSELF WATERS THE FLOWERS.	
BEACH → 	SPLASH WOMAN POSES ON THE BEACH WHILE ALITO TAKES PHOTOS.	
	RUSH AND PLUG MAN ON A SHOPPING SPREE IN THE ELECTRONICS DISTRICT.	

SCREEN	CONTENT	NOTES
	SUNSET. PROTO MAN IS STANDING ATOP A CLIFF OVERLOOKING THE SEA. A UFO (GALAXY MAN) FLIES ACROSS THE SKY.	
	CONCRETE MAN IS CHASING DR. WILY, WHO IS COVERED IN SCRAPES AND BRUISES.	
	END WITH MEGA MAN AND TORNADO MAN.	


DR. LIGHT HAS BEEN ARRESTED!

CUTSCENE ROUGH SKETCH

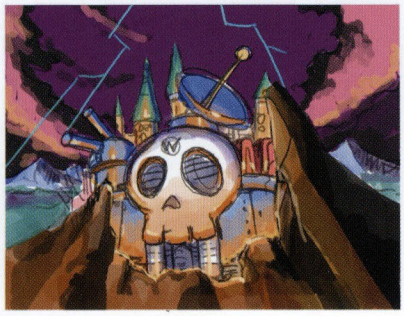


WILY CASTLE CONCEPTS

A. STANDARD TYPE

B. SPACE TYPE

C. PYRAMID TYPE



D. VOLCANO TYPE

REJECTED STORYBOARD 1

MEGA MAN 9 OPENING SEQUENCE 1

IMAGE	DIALOG, ETC.	NOTES
1	WILY: "YOU OWE ME EVERYTHING! HAVE YOU FORGOTTEN!? *SHRIEK* PLEASE, DON'T KILL ME!"	WILY IS ON HIS HANDS AND KNEES. THE EIGHT BOSS ROBOTS ARE GLARING DOWN AT HIM. *IF THE COLORS ARE TOO DEMANDING, WE CAN MAKE THE BOSS ROBOTS MONOCHROMATIC. THIS SCENE COULD BE DARKENED TO HIDE THEIR FACES.)
2	MEANWHILE, OVER AT DR. LIGHT'S LAB...	
3	BREAKING NEWS IS DISPLAYED ON THE TV SCREEN. ROBOTS ARE GOING BERSERK ALL OVER THE WORLD. LIGHT: "THOSE ARE ROBOTS I DESIGNED! THERE'S NO MISTAKE! I'D RECOGNIZE THEM ANYWHERE!"	
4	THE TV NETWORK IS HIJACKED AND WILY APPEARS ON THE SCREEN. WILY: "THIS TIME, FOLKS, IT ISN'T ME! AS I'M SURE YOU'VE ALL REALIZED, THE ROBOTS WHO ARE CAUSING ALL OF THIS CHAOS WERE CREATED BY DR. LIGHT. IT TURNS OUT HE IS MORE OF A CRIMINAL MASTERMIND THAN I AM! LOOK, I EVEN HAVE PROOF!"	
5	HIDDEN CAMERA STYLE FOOTAGE IS SHOWN ON THE SCREEN. LIGHT: "I AM INTERESTED IN WORLD DOMINATION AS WELL. LET US WORK TOGETHER!" WILY: "I WILL NEVER HELP YOU. I HAVE LEFT THAT LIFE BEHIND AND I'M AN HONEST MAN NOW. I SUGGEST YOU GIVE UP ON THIS CRAZY IDEA!"	

MEGA MAN 9 OPENING SEQUENCE 2

IMAGE	DIALOG, ETC.	NOTES
6 SAME IMAGE AS #4	WILY: "DO NOT FEAR! I HAVE ALREADY STARTED WORKING ON MY OWN ROBOTS TO COMBAT DR. LIGHT'S DASTARDLY PLAN! HOWEVER, MY PROGRESS IS BEING SLOWED BY A LACK OF FUNDING. I IMPLORE YOU TO GIVE GENEROUSLY TO THIS RIGHTEOUS CAUSE! YOU CAN SEND YOUR DONATIONS TO THIS ACCOUNT... THE ROBOTS YOU HELP ME CREATE SHALL SAVE THE WORLD!"	WHEN WILY MENTIONS HIS ACCOUNT, THE ACCOUNT NUMBER IS DISPLAYED ON THE TV SCREEN.
	AS SOON AS THE TV NETWORK HIJACKING ENDS, DR. LIGHT'S PHONE STARTS RINGING OFF THE HOOK. ROLL ANSWERS THE PHONE ONLY TO FIND THAT EVERY CALL IS FROM AN ANGRY CITIZEN DEMANDING JUSTICE. THE PHONE DOESN'T STOP RINGING. DR. LIGHT HAS JUST BECOME PUBLIC ENEMY NUMBER ONE.	
ROCKMAN 9		GO TO THE TITLE SCREEN.

REJECTED STORYBOARD 2

1

IMAGE	DIALOG, ETC.	NOTES
1	IN THE YEAR 20XX...	AS USUAL, WE START WITH A SHOT OF THE CITY. THE MONOLOGUE EXPLAINS THE STORY.
2		AS USUAL, THE CITY IS DESTROYED.
3	MEANWHILE, AT DR. LIGHT'S LABORATORY...	
4	INTERIOR OF LABORATORY. ROCK, ROLL, LIGHT, AND AUTO ARE STANDING AROUND DISCUSSING SOMETHING.	WE'LL HAVE THE SPRITES ACT THIS SCENE OUT.
5	THE NEWS APPEARS ON THE TV, SHOWING ROBOTS GOING BERSERK ALL OVER THE WORLD. LIGHT: "THOSE ARE ROBOTS I DESIGNED! THERE'S NO MISTAKE! I'D RECOGNIZE THEM ANYWHERE!"	

2

IMAGE	DIALOG, ETC.	NOTES
6	WE SEE WILY ON THE TV. WILY: "THIS TIME, FOLKS, IT WON'T BE, I'M SURE YOU'VE ALL REALIZED, THE ROBOTS WHO ARE CAUSING ALL OF THIS CHAOS WERE CREATED BY DR. LIGHT. IT TURNS OUT HE IS MORE OF A CRIMINAL MASTERMIND THAN I AM! LOOK, I EVEN HAVE PROOF!"	THE IMAGE ON THE TV SCREEN IS A STILL IMAGE.
7	HIDDEN CAMERA STYLE FOOTAGE IS SHOWN ON THE SCREEN. LIGHT: "I AM INTERESTED IN WORLD DOMINATION AS WELL. LET US WORK TOGETHER!" WILY: "I WILL NEVER HELP YOU. I HAVE LEFT THAT LIFE BEHIND AND I'M AN HONEST MAN NOW. I SUGGEST YOU GIVE UP ON THIS CRAZY IDEA!"	
8 SAME IMAGE AS #6 ROLL ROCK LIGHT AUTO	WILY APPEARS ON THE SCREEN AGAIN. WILY: "DO NOT FEAR! I HAVE ALREADY STARTED WORKING ON MY OWN ROBOTS TO COMBAT DR. LIGHT'S DASTARDLY PLAN! HOWEVER, MY PROGRESS IS BEING SLOWED BY A LACK OF FUNDING. I IMPLORE YOU TO GIVE GENEROUSLY TO THIS RIGHTEOUS CAUSE! YOU CAN SEND YOUR DONATIONS TO THIS ACCOUNT... THE ROBOTS YOU HELP ME CREATE SHALL SAVE THE WORLD!"	
9	ONCE THE TV NETWORK HIJACKING IS OVER, THE PHONE STARTS RINGING. ROLL'S ATTENTION GOES TO THE PHONE.	
10	ROLL ANSWERS THE PHONE AND IS BOMBARDED BY THE HARSH WORDS OF ANGRY CITIZENS.	

3

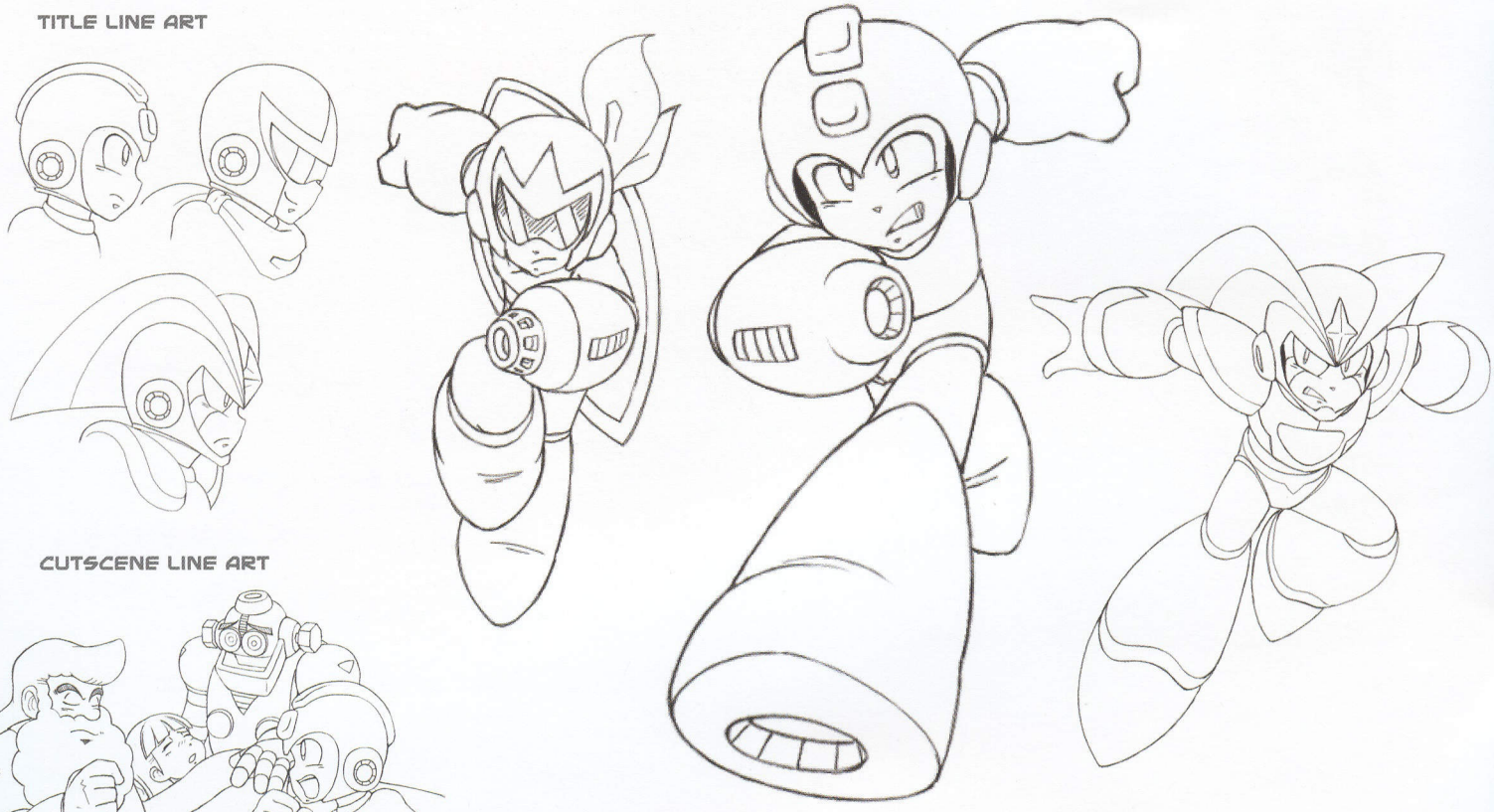
IMAGE	DIALOG, ETC.	NOTES
11	WHILE ROCK AND ROLL ARE DISTRACTED BY THE PHONE, A POLICE OFFICER ENTERS THROUGH THE DOOR AND ARRESTS DR. LIGHT.	
12	ROLL: "DR. LIGHT HAS BEEN ARRESTED BY THE POLICE!" AUTO: "THERE'S NO WAY DR. LIGHT WOULD EVER PLOT TO TAKE OVER THE WORLD! THIS IS ONE OF WILY'S TRAPS!" ROCK: "I AGREE. I HAVE TO PROVE THAT DR. LIGHT IS INNOCENT!"	
13	TRANSFORMS INTO MEGA MAN.	
14	MEGA MAN DEPARTS. ROLL AND AUTO SEE HIM OFF.	
15 ROCKMAN 9	GO TO TITLE SCREEN.	MEGA MAN 9 DR. LIGHT'S WORLD DOMINATION!?

PRACTICE RUNS

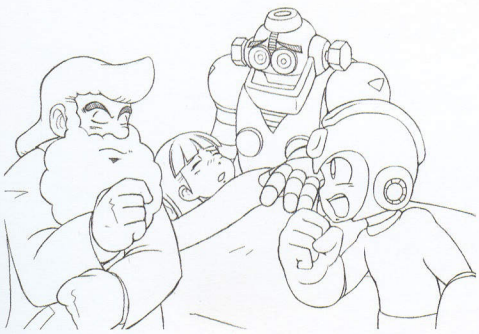
"The blue storyboards were created as part of a plan to have the sprites act out this scene. We decided it looked a bit bland and switched to a cutscene using illustrations. The yellow storyboards on the left were also created for this cutscene, but were dropped due to the fact that Mega Man didn't stand out enough. An interesting bit of trivia is that I was just messing around when I made the news anchor look like Chun-Li, but they went ahead and put her in the game looking like that and I thought I'd be in trouble for sure. (laughs)" (Hatakeyama)

MEGA MAN 10

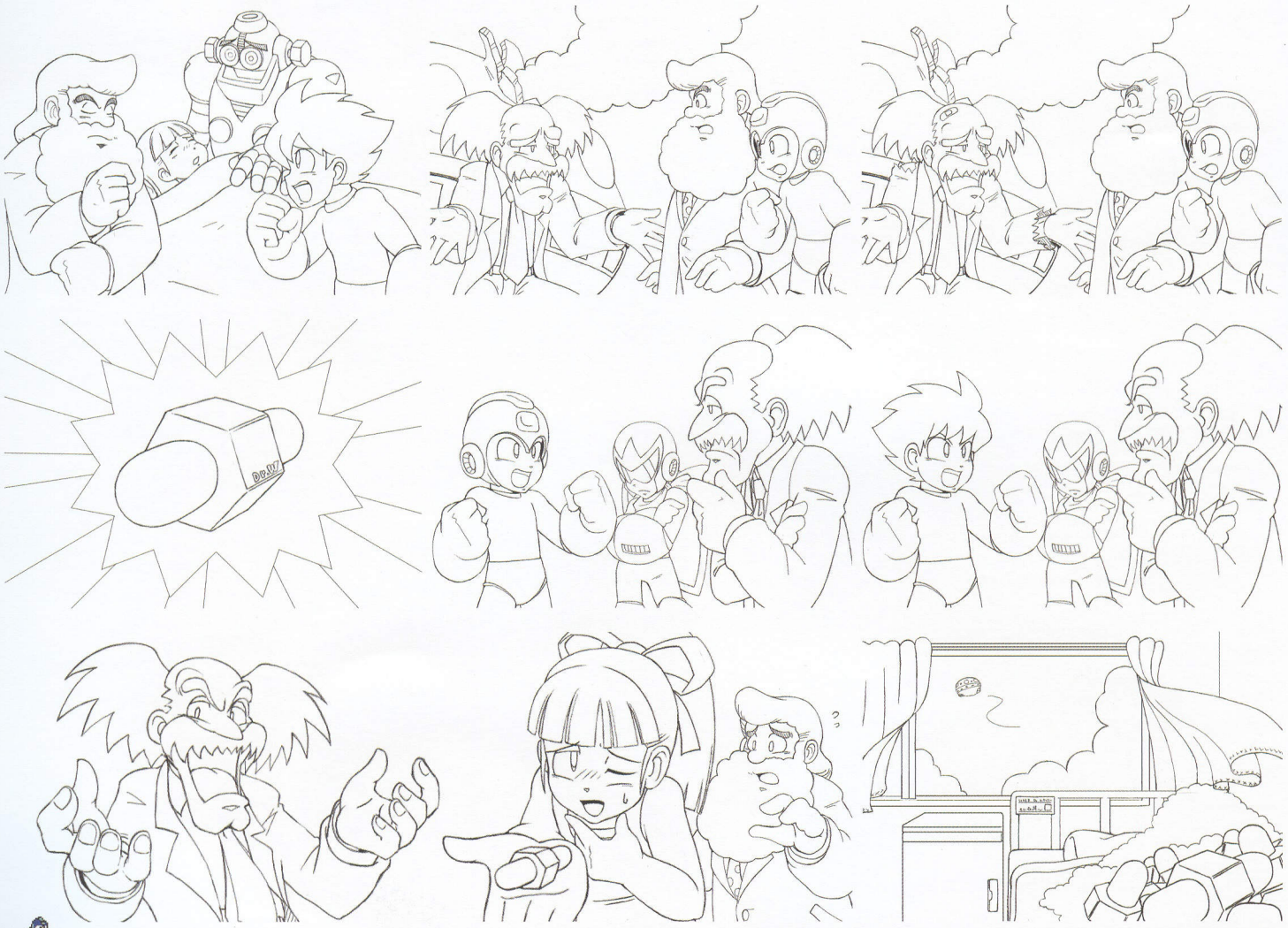
TITLE LINE ART



CUTSCENE LINE ART

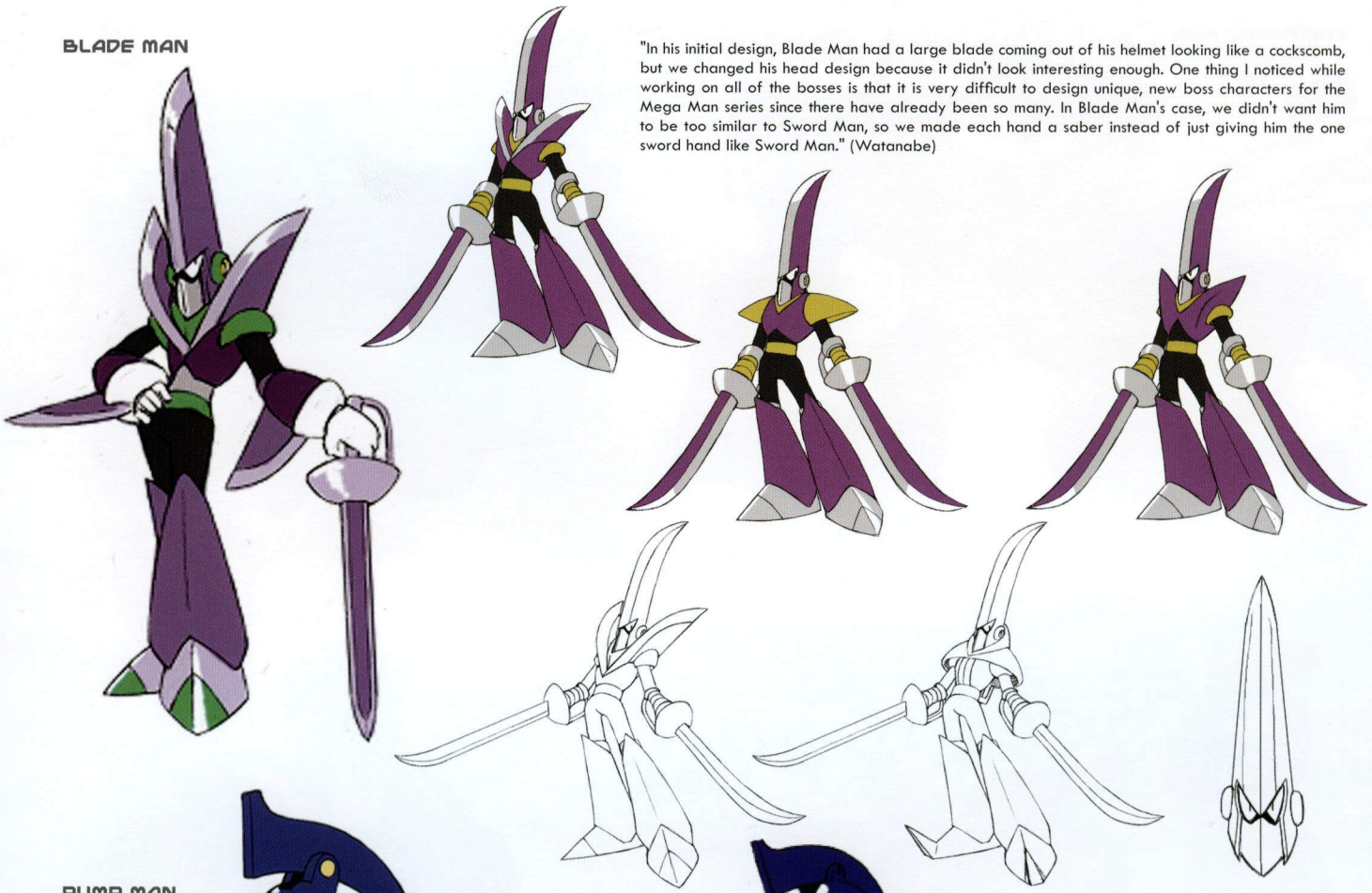


"I was a bit surprised at the sheer volume of images we needed for the cutscenes. I had a lot of fun drawing Dr. Wily because he has such a wide range of facial expressions." (Inti Creates - Yuta Watanabe)



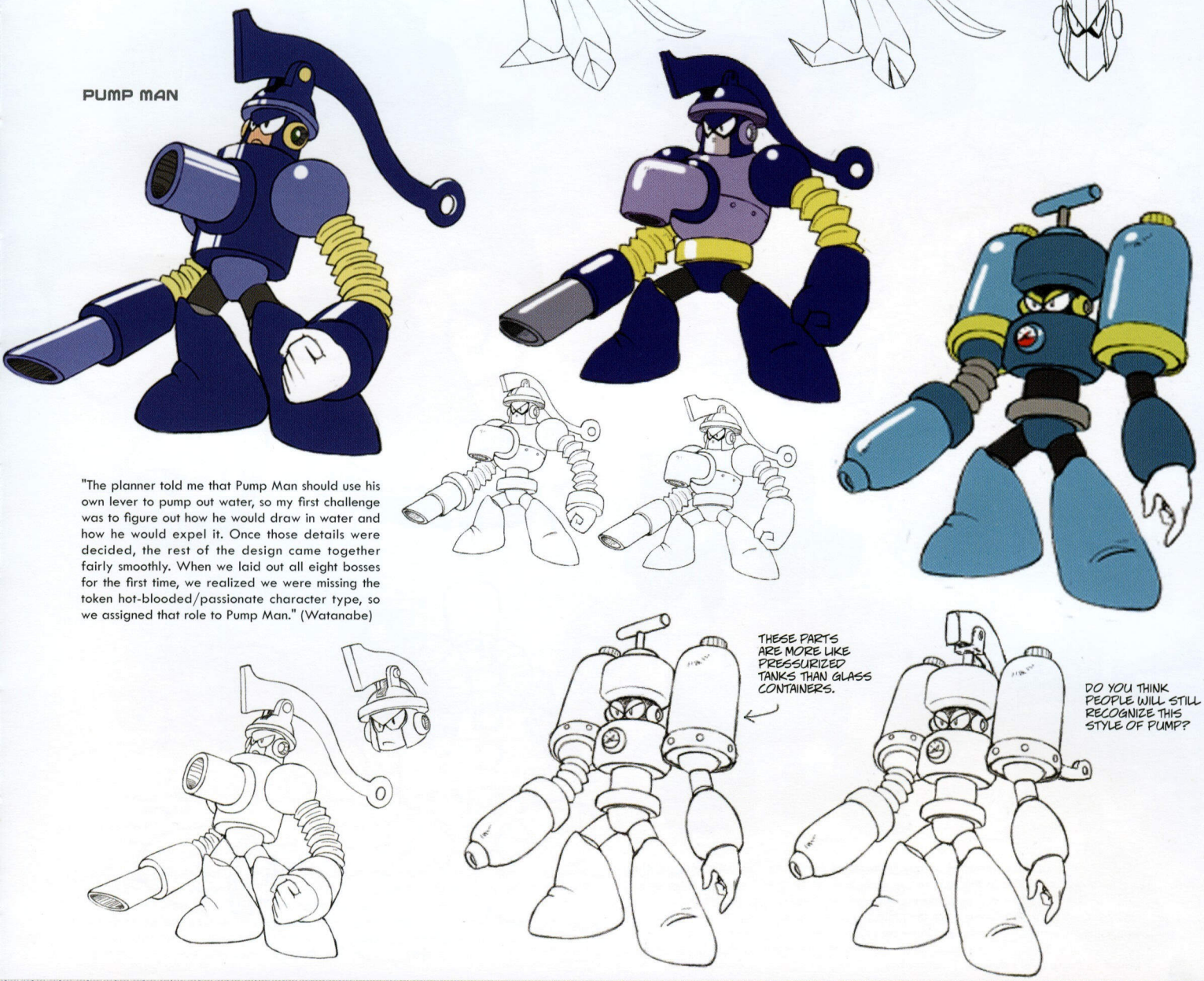
BLADE MAN

"In his initial design, Blade Man had a large blade coming out of his helmet looking like a cockscomb, but we changed his head design because it didn't look interesting enough. One thing I noticed while working on all of the bosses is that it is very difficult to design unique, new boss characters for the Mega Man series since there have already been so many. In Blade Man's case, we didn't want him to be too similar to Sword Man, so we made each hand a saber instead of just giving him the one sword hand like Sword Man." (Watanabe)

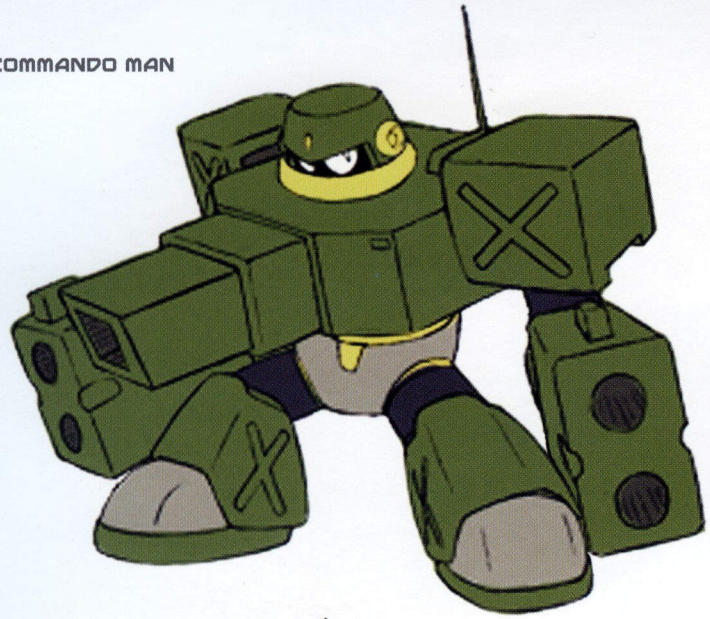


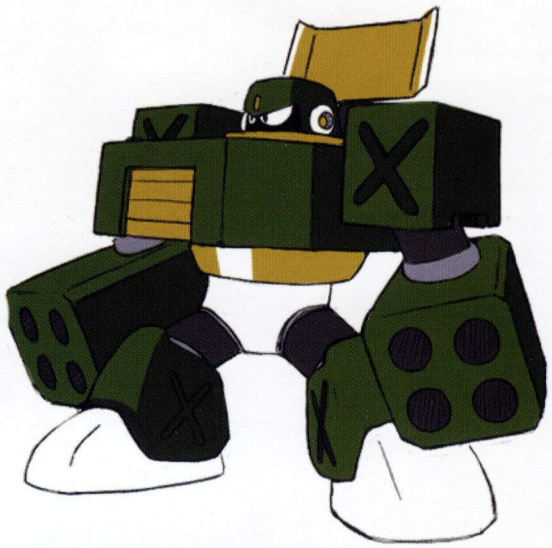
PUMP MAN

"The planner told me that Pump Man should use his own lever to pump out water, so my first challenge was to figure out how he would draw in water and how he would expel it. Once those details were decided, the rest of the design came together fairly smoothly. When we laid out all eight bosses for the first time, we realized we were missing the token hot-blooded/passionate character type, so we assigned that role to Pump Man." (Watanabe)

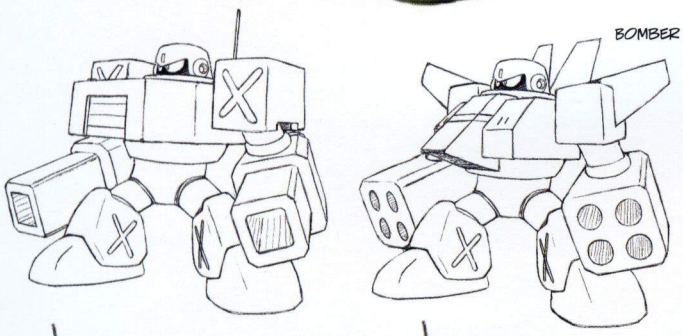


COMMANDO MAN

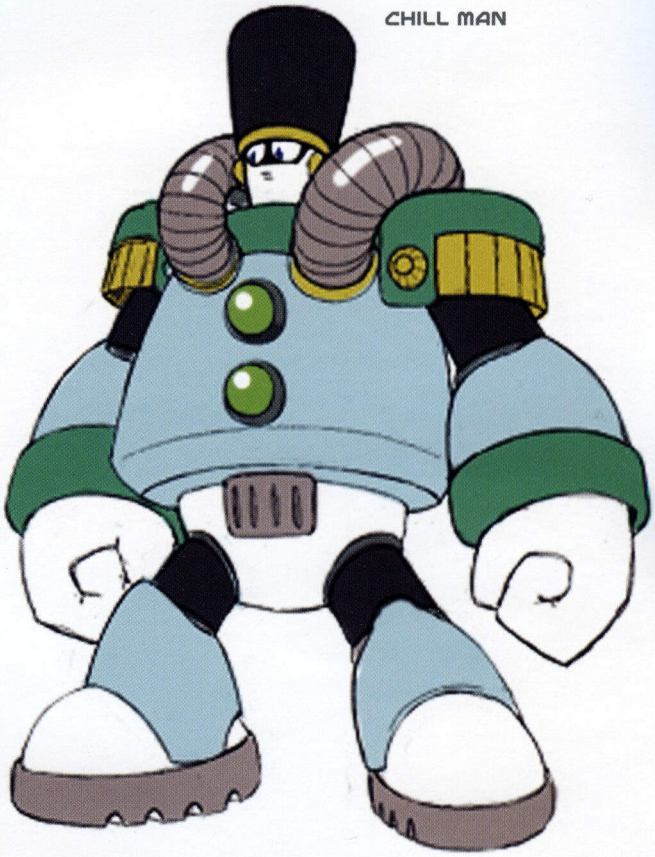




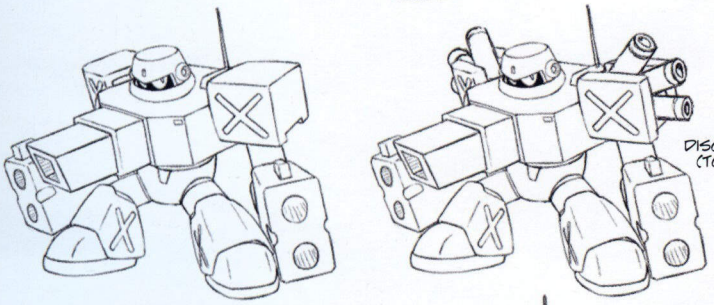
BOMBER



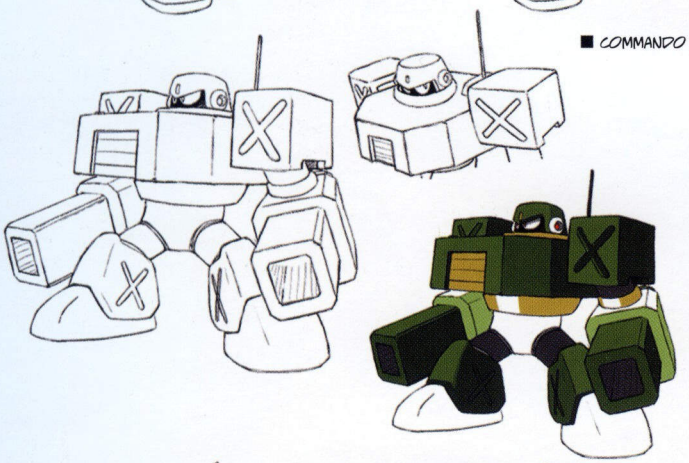
CHILL MAN

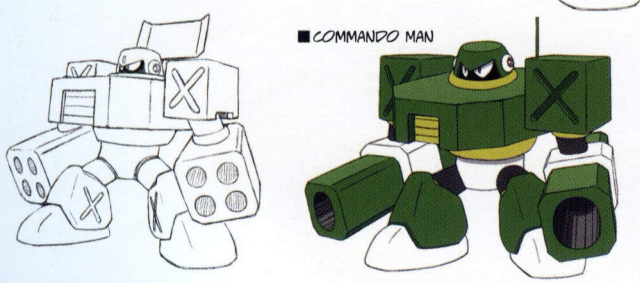


WITH DISCHARGERS. (TOO MANY)

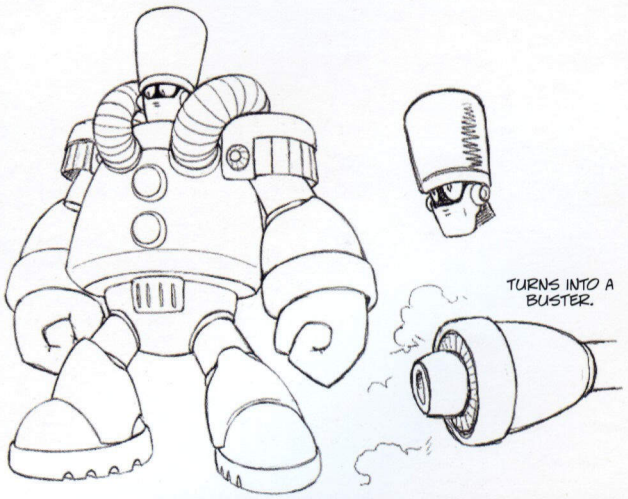


■ COMMANDO MAN



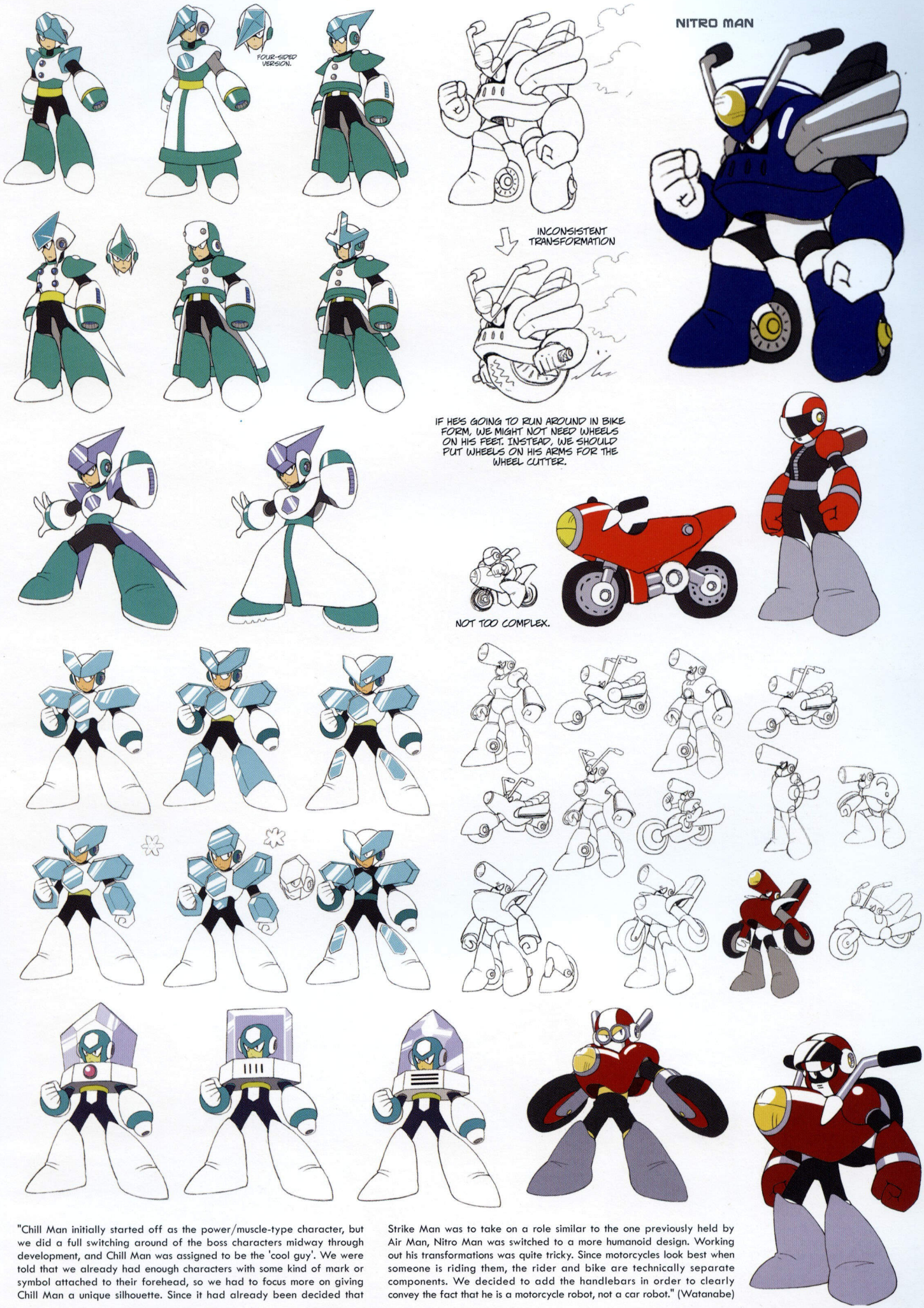


■ COMMANDO MAN



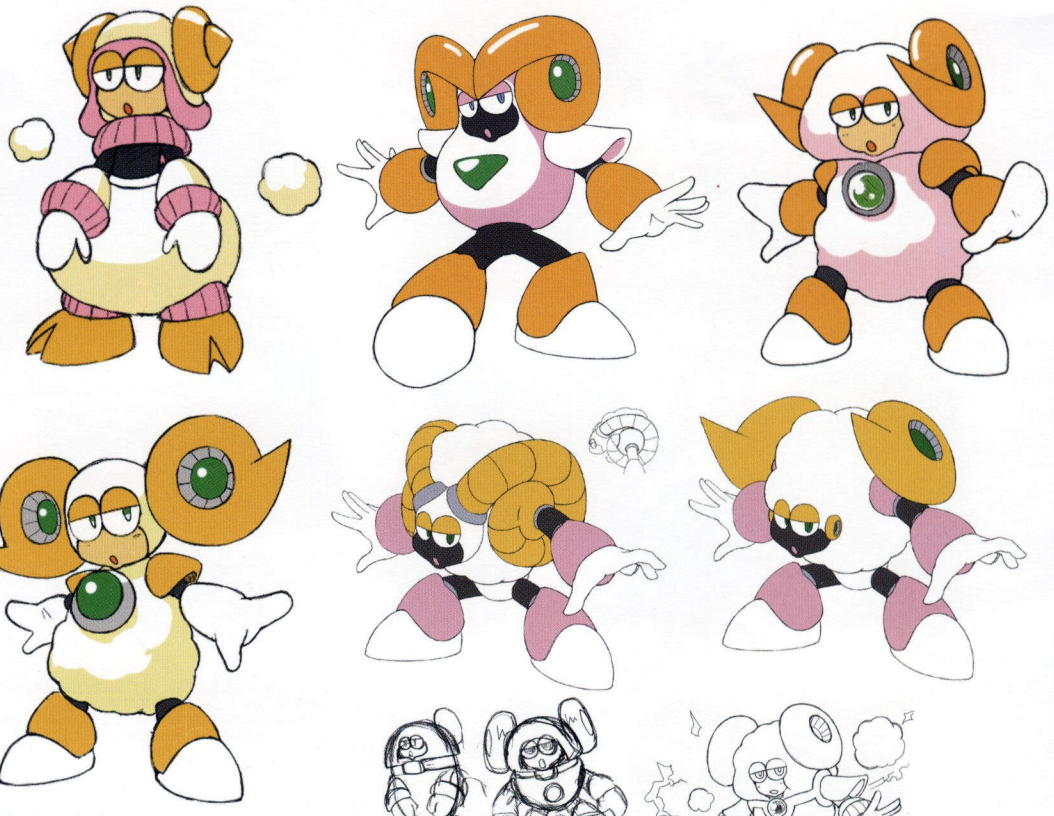
TURNS INTO A BUSTER.

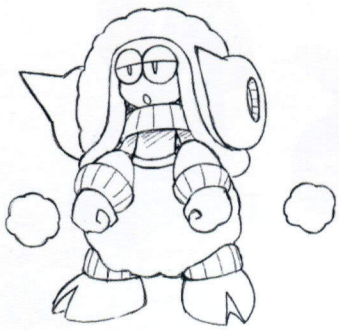
"Commando Man is a powerful muscle-type robot much like Concrete Man, and is also a military robot in the vein of Napalm Man. Since both Concrete Man and Napalm Man's designs are more round in shape, we decided to go with a blocky look for Commando Man. We were then told to make sure that the number of visible weapons in Commando Man's design made sense in terms of the number of attacks he uses in the game, so we simplified his equipment. The shape of his cannons was based on Pump Man's design." (Watanabe)



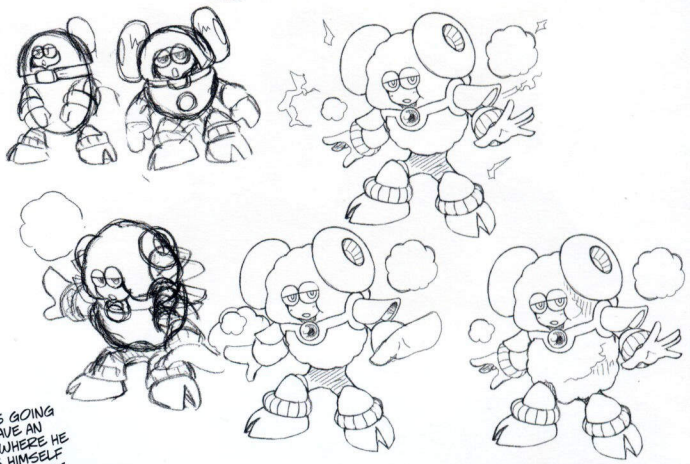
"Chill Man initially started off as the power/muscle-type character, but we did a full switching around of the boss characters midway through development, and Chill Man was assigned to be the 'cool guy'. We were told that we already had enough characters with some kind of mark or symbol attached to their forehead, so we had to focus more on giving Chill Man a unique silhouette. Since it had already been decided that Strike Man was to take on a role similar to the one previously held by Air Man, Nitro Man was switched to a more humanoid design. Working out his transformations was quite tricky. Since motorcycles look best when someone is riding them, the rider and bike are technically separate components. We decided to add the handlebars in order to clearly convey the fact that he is a motorcycle robot, not a car robot." (Watanabe)

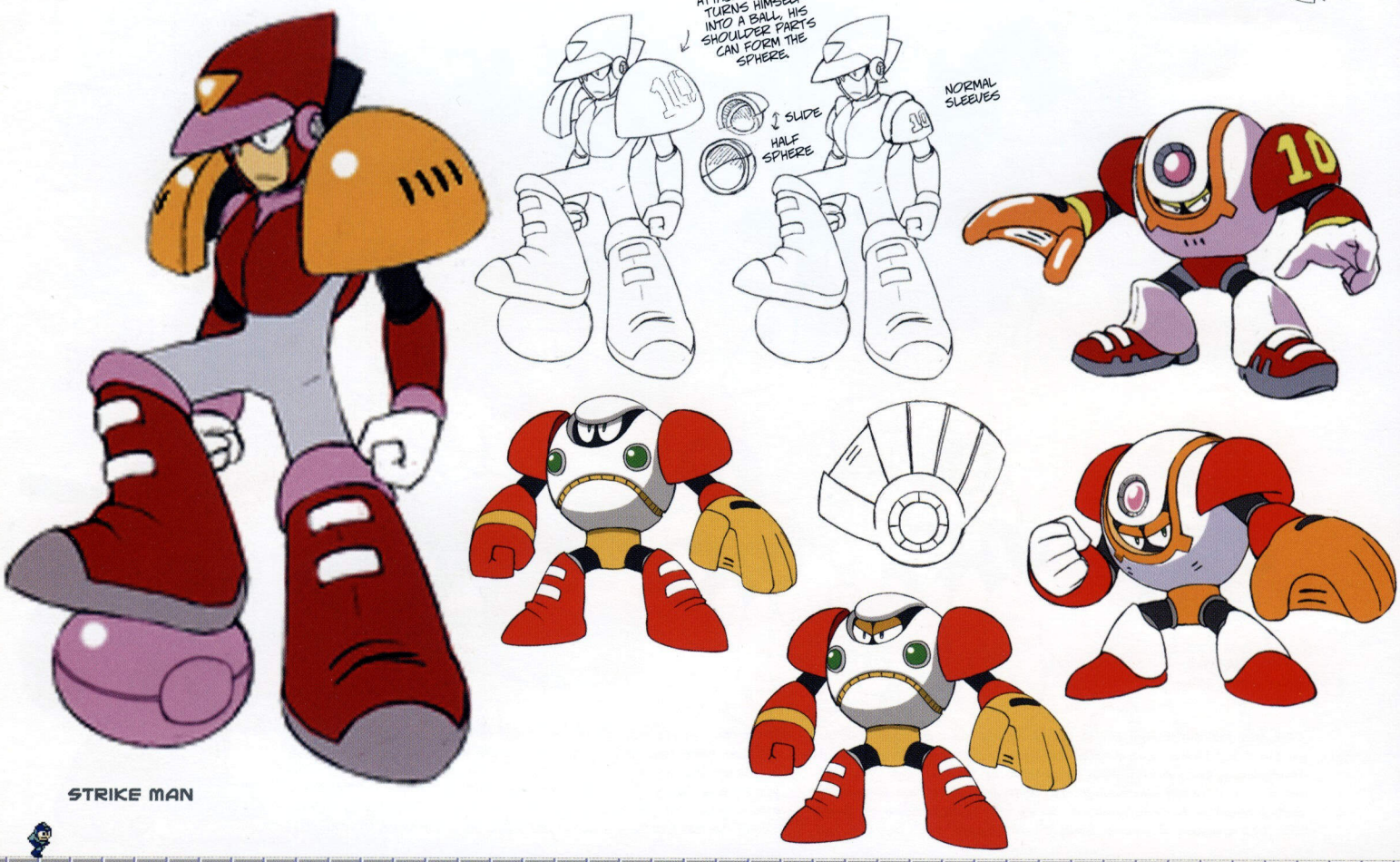
SHEEP MAN





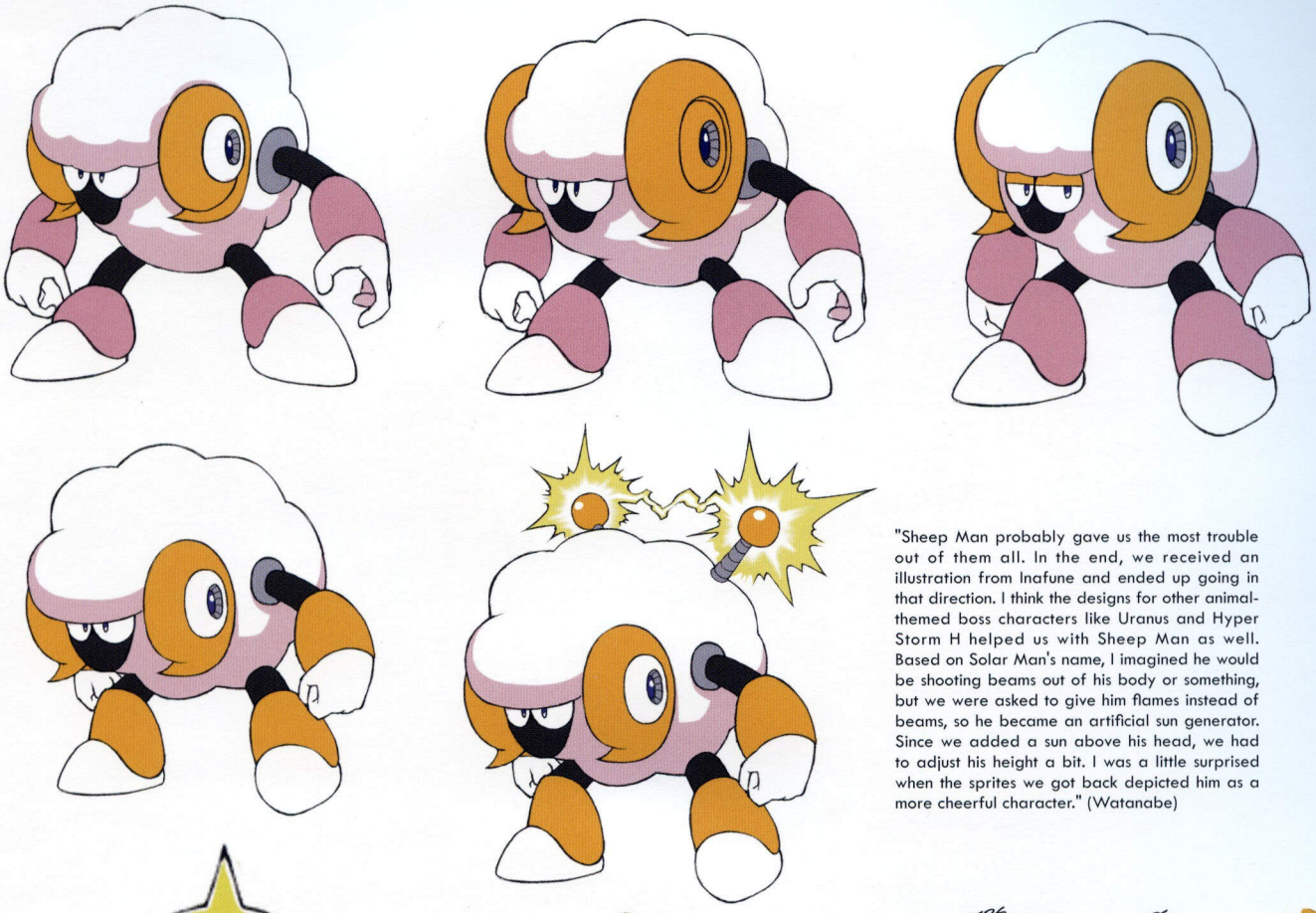
"Initially, Sheep Man was going to be a round-eyed, silly character like Heat Man. This was mainly because most people tend to think of sheep as sleepy animals, and we also felt we should include at least one or two round-eyed boss characters. Strike Man started out as a boss character who was good at every sport involving a ball, but the designs got too complex so we decided to stick to just baseball. There was also an idea to make Strike Man transform into a ball, so we started with a base similar to Air Man's and the rest of the design just came together from there." (Watanabe)



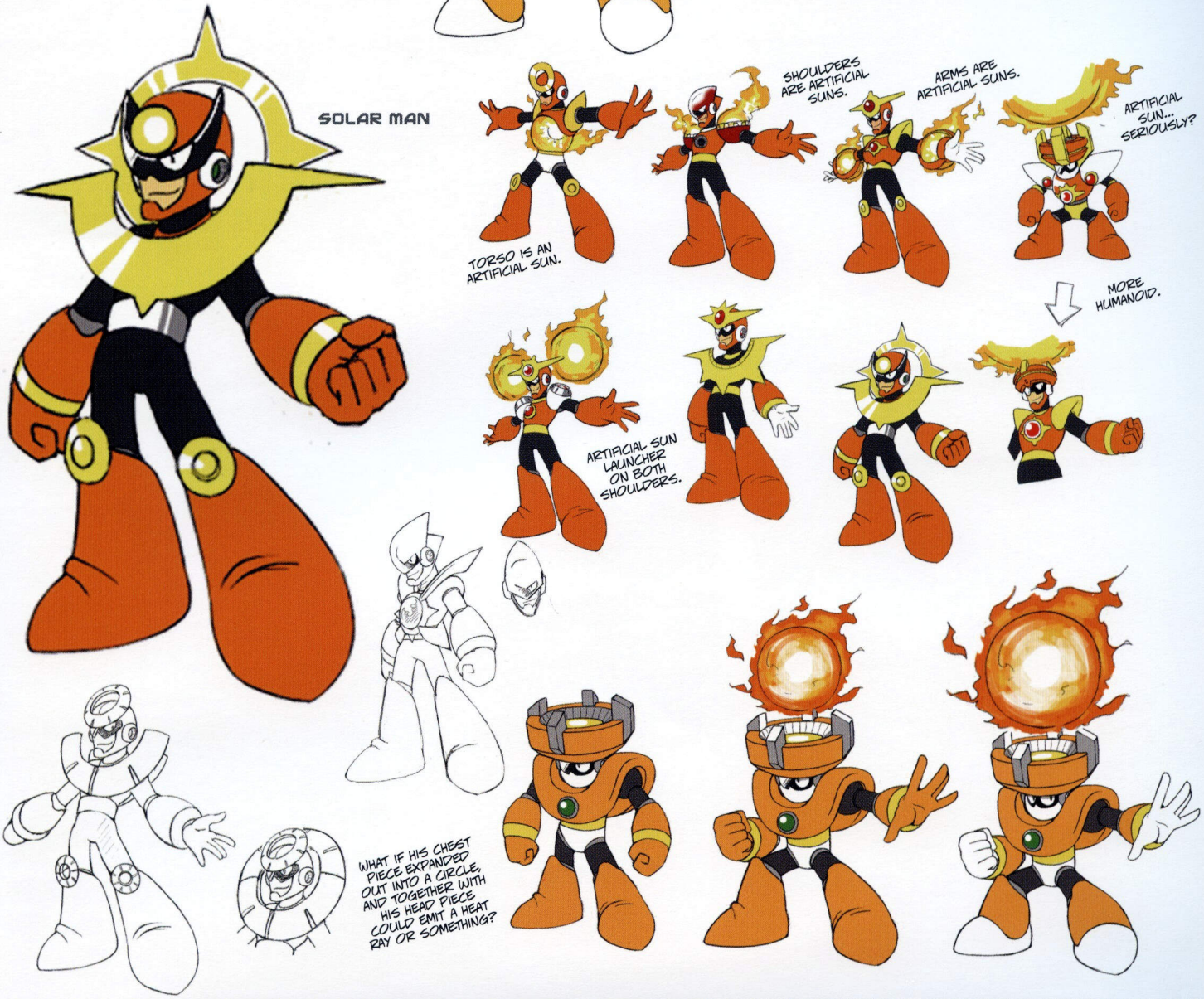


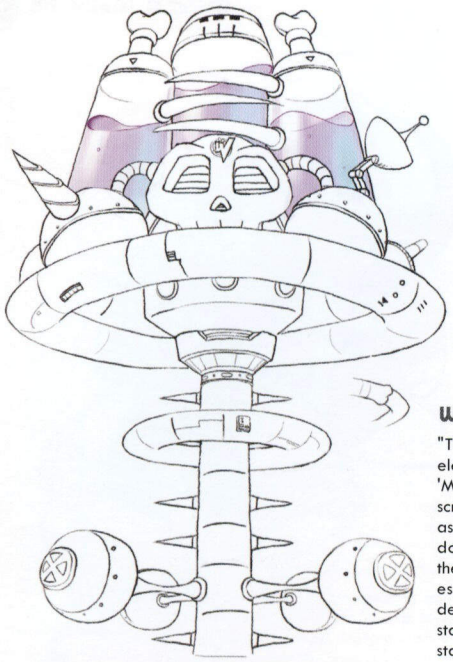
STRIKE MAN

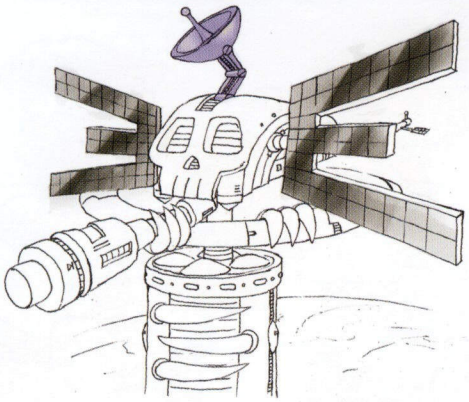
INAFUNE'S EDITS

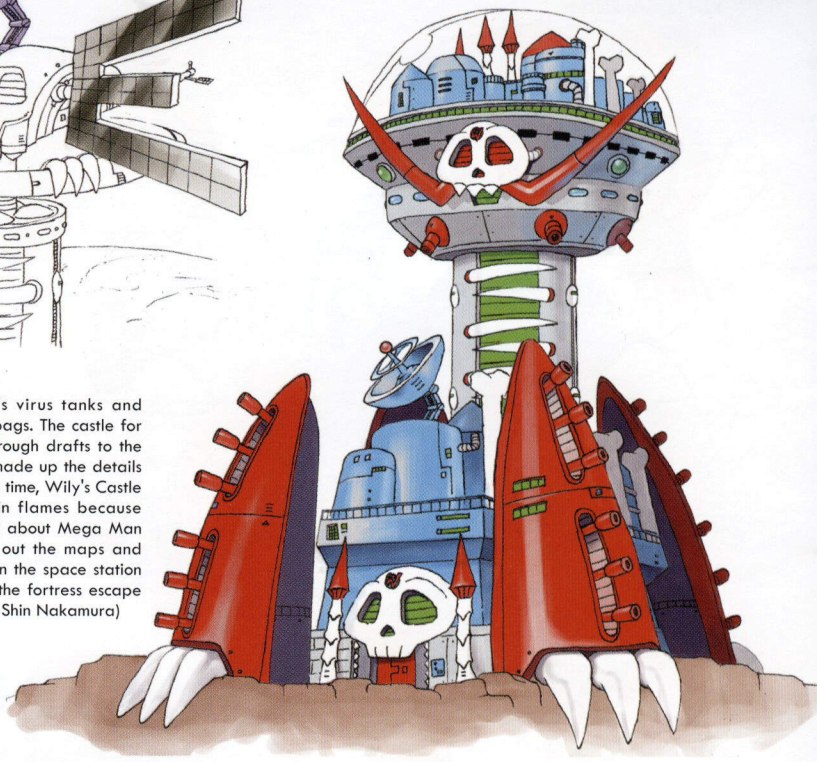


"Sheep Man probably gave us the most trouble out of them all. In the end, we received an illustration from Inafune and ended up going in that direction. I think the designs for other animal-themed boss characters like Uranus and Hyper Storm H helped us with Sheep Man as well. Based on Solar Man's name, I imagined he would be shooting beams out of his body or something, but we were asked to give him flames instead of beams, so he became an artificial sun generator. Since we added a sun above his head, we had to adjust his height a bit. I was a little surprised when the sprites we got back depicted him as a more cheerful character." (Watanabe)



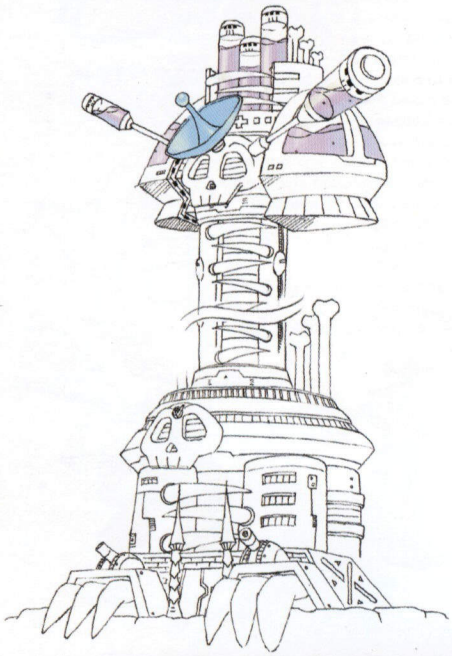


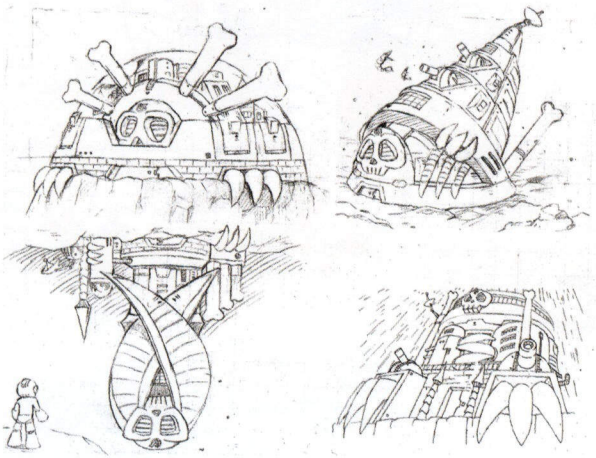




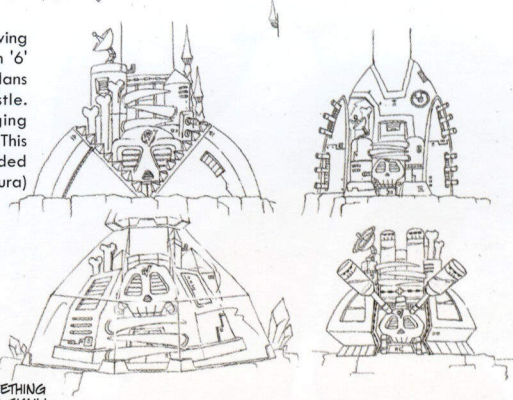
WILY CASTLE

"The designs of the space castle's virus tanks and elevator parts were inspired by IV bags. The castle for 'Mega Man 10' went straight from rough drafts to the screen without any base art, so we made up the details as we were putting each pixel in. This time, Wily's Castle does not blow up, sink, or go up in flames because the three DLC special stages are all about Mega Man escaping from the castle. We laid out the maps and designed them so that they started in the space station stage from 'World 1' and ended in the fortress escape stage from 'World 4'." (Inti Creates - Shin Nakamura)





DARK RAINBOW



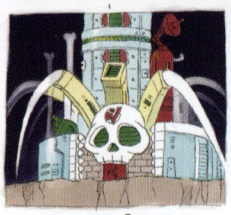
"When we were discussing the possibility of having two castles like we did in 'Mega Man 4' through '6' and 'World 1' through 'World 4', there were plans for underground caverns underneath the castle. There was going to be a second castle hanging down from the ceiling of the caverns like a bat. This idea was scrapped when it was suddenly decided that we'd be putting the castle in space." (Nakamura)

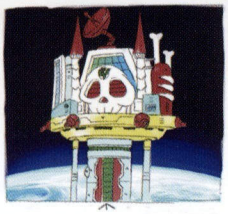
R10 WILY STAGE CONCEPT MEETING NOTES

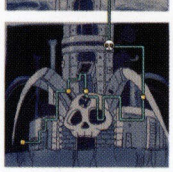
COULD WE DO TWO WILY'S CASTLE CUTSCENES? (WITH TRANSITION)

1. ON EARTH
WILY ST01-ST04

2. IN SPACE (THE EARTH IS VISIBLE)
WILY ST05

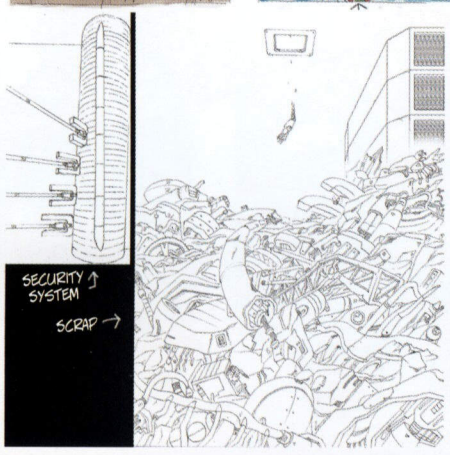


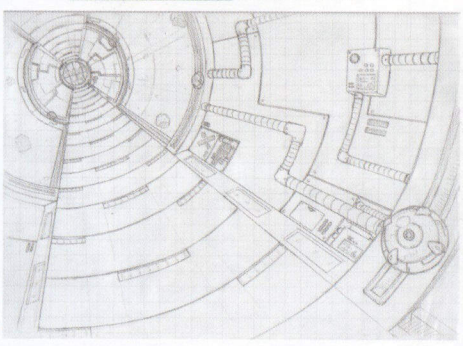


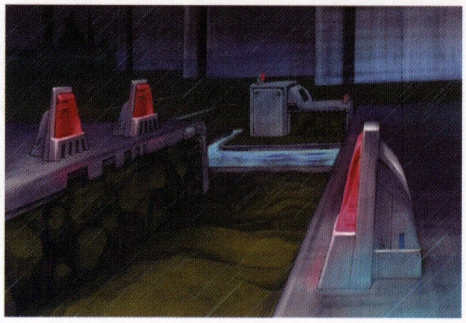


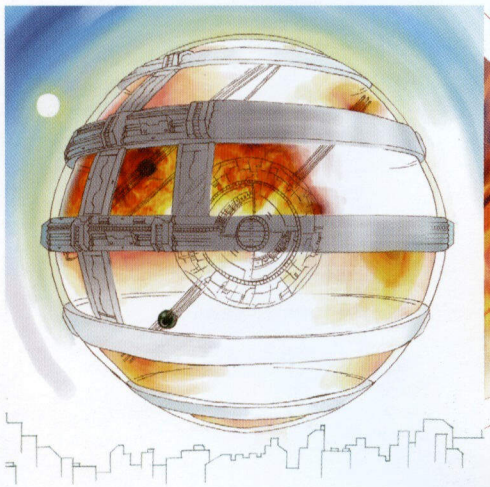
WE'RE IMAGINING SOMETHING LIKE THIS. THE HIDDEN SKULL (WILY 05) STRETCHES UP AFTER COMPLETING THE FIRST SKULL STAGE (WILY 04). (INCLUDE A DARK TRANSITION) THIS MIGHT GIVE THE PLAYER A STRONGER SENSE THAT THEY ARE NOW IN SPACE.

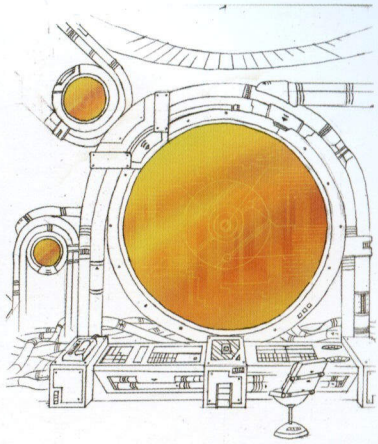
"While we were still designing the castle to be located entirely on Earth, we were experimenting with a crustacean look and a carnivorous plant look. Once it was decided that part of the castle would be located in space, we thought the most unexpected thing we could do would be to go with an extremely orthodox design." (Nakamura)



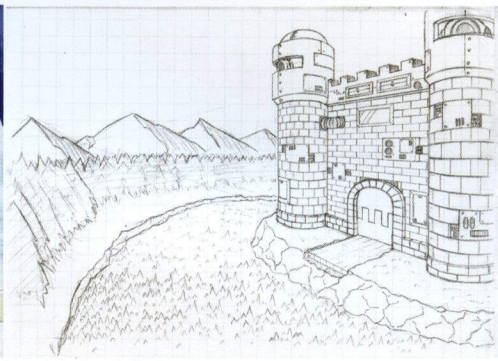


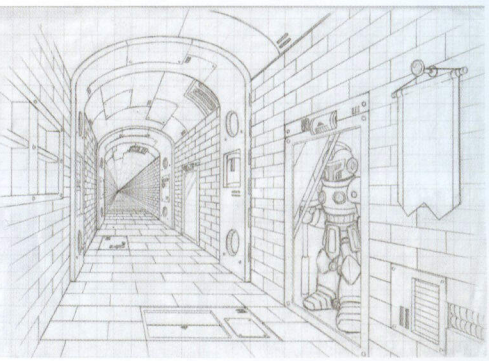






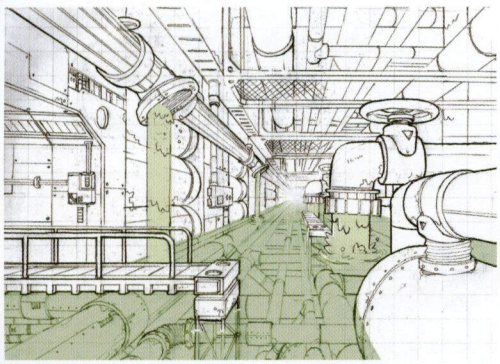
SOLAR MAN STAGE

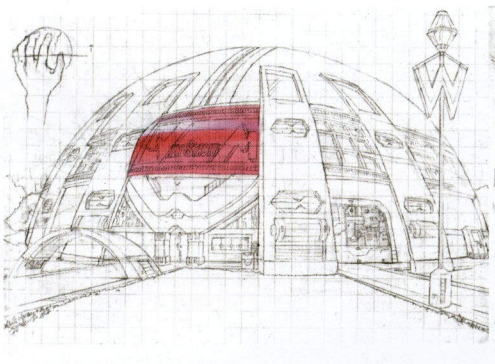


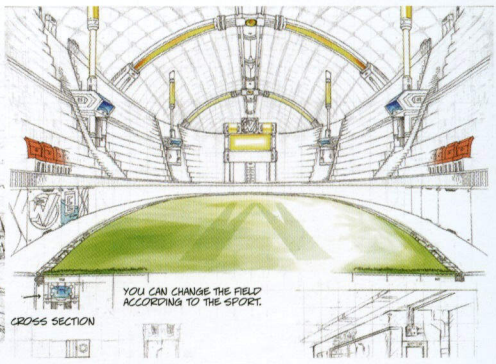


CHILL MAN STAGE

BLADE MAN STAGE

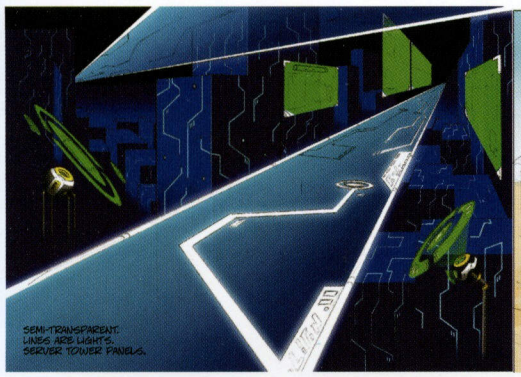


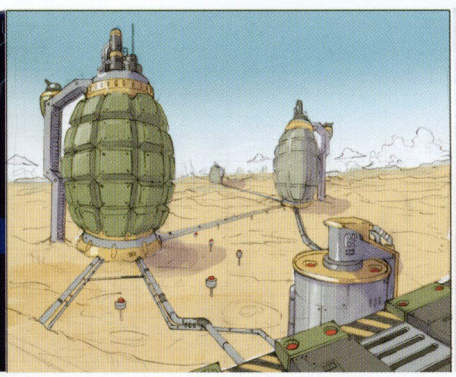


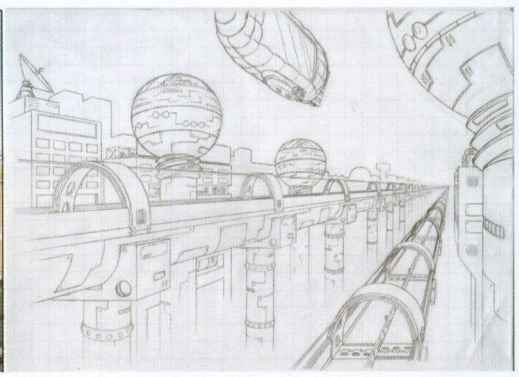


PUMP MAN STAGE

STRIKE MAN STAGE





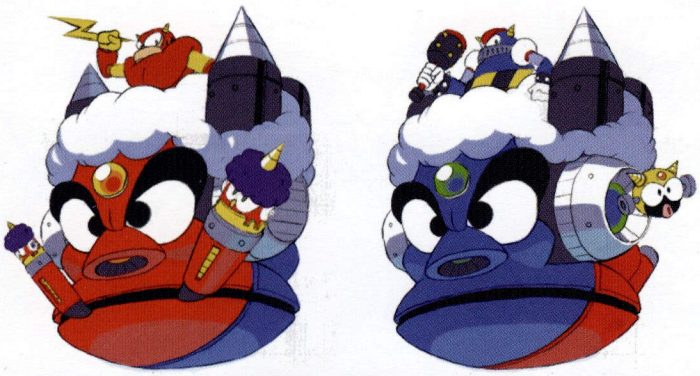


SHEEP MAN STAGE

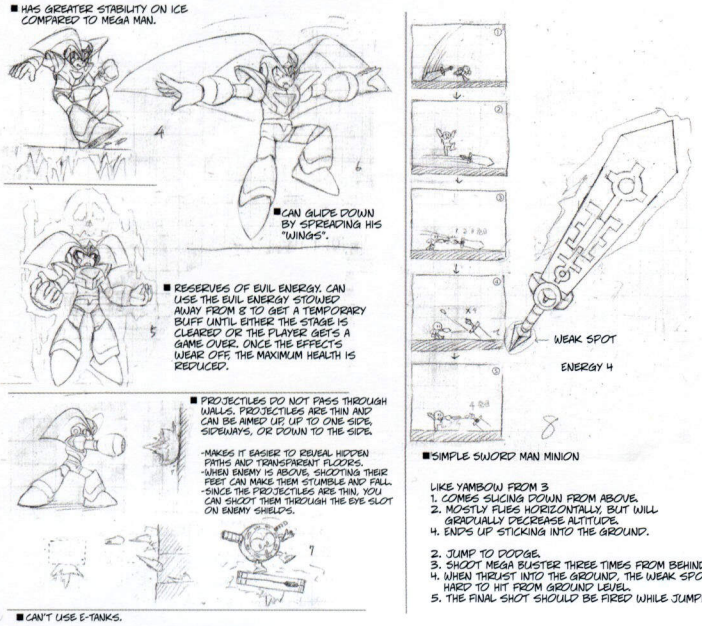
COMMANDO MAN STAGE

NITRO MAN STAGE

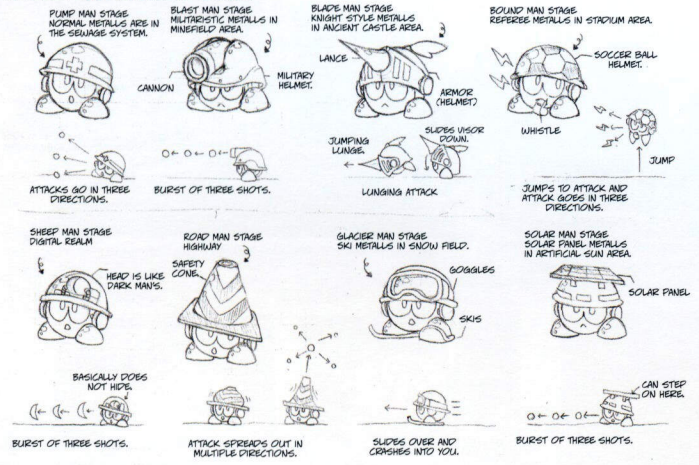
BRAINSTORMING SKETCHES

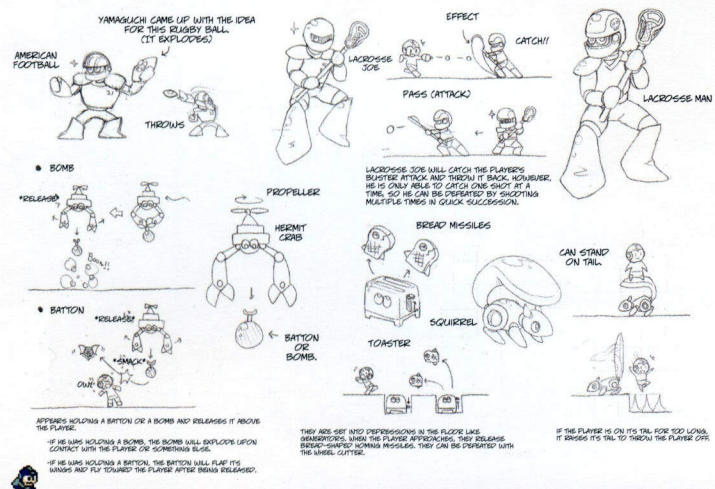


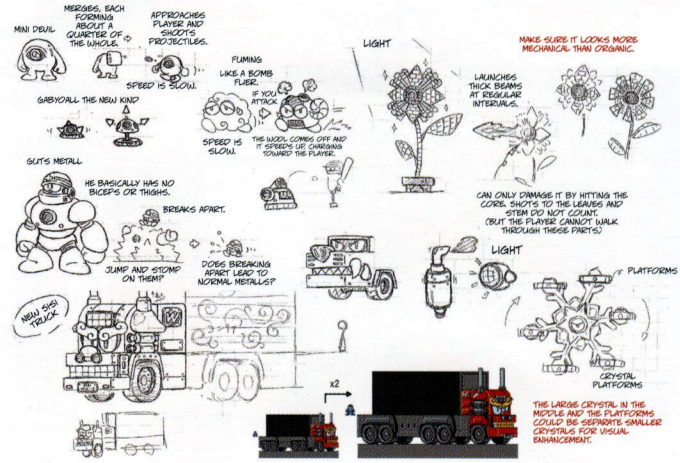
THESE MID-BOSSES ARE LIKE THE CULMINATION OF ALL THE ONI MINIONS THAT HAVE EVER APPEARED IN THE SERIES. THEY SPIN AROUND 180 DEGREES TO SWITCH BETWEEN THE RED ONI FACE AND THE BLUE ONI FACE. THE LAMP ON THE MIDDLE OF THE FOREHEAD IS THE WEAK SPOT. THE PLAYER CAN DAMAGE THEM BY ATTACKING WHEN THE SIDE OF THEIR FACES IS FACING THE SCREEN WHILE THEY ARE TURNING.

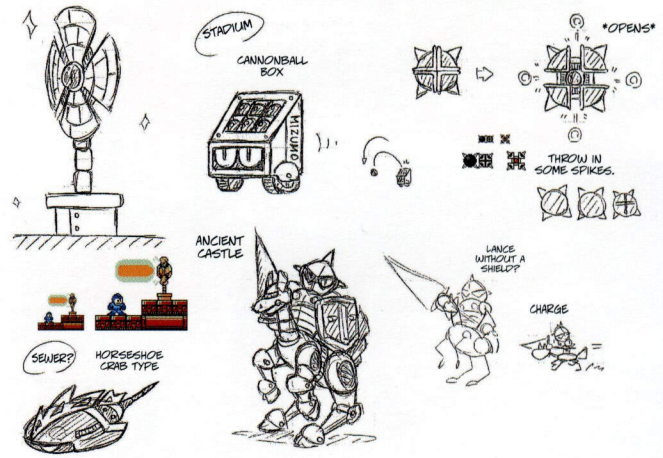


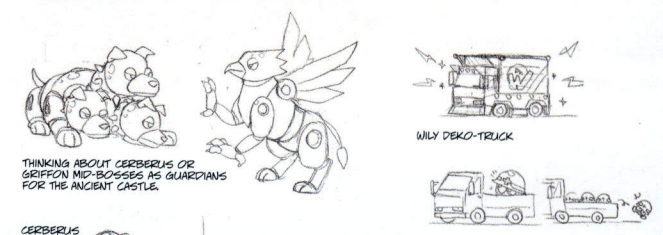
METALLS ACCORDING TO STAGE.

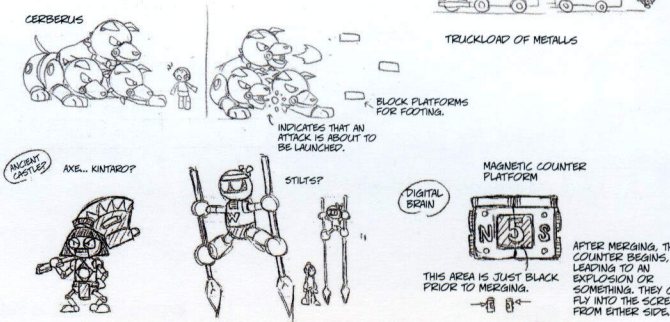












HIGHWAY

I'M A STEAMROLLER!

TOO BIG?

THIS STEAMROLLER ENEMY COULD BE USED IN THE HIGHWAY STAGE. HE COULD DRAG OTHER MINIONS ONTO THE SCREEN OR SOMETHING.

SEWER

SHOT MAN

JUST PUSHES MEGA MAN.

MANUAL PUMP STYLE.

THERE IS NO DAMAGE ASSOCIATED WITH THE ATTACK, BUT THE WATER CAN PUSH MEGA MAN DOWN TO A LOWER LEVEL OR AGAINST WALL SPIKES.

FAST

THESE MINIONS MOVE AROUND THE FLOOR OR WALLS AT HIGH SPEEDS.

ARTIFICIAL SUN

CAN BE PURE WHITE INSTEAD OF PITCH BLACK.

ENEMIES AND OTHER FEATURES APPEAR ONLY AS SILHOUETTES.

DESTROYING THE LIGHT SOURCE RESTORES NORMAL GRAPHICS.

SOME THINGS BECOME INVISIBLE WHILE OTHER THINGS APPEAR AS SILHOUETTES.

STADIUM

BATTER

OR THE BALL COULD COME OUT OF HIS HEAD.

IF THE BALLS ARE GOING TO BOUNCE OFF OF THE ENVIRONMENT, PERHAPS WE CAN MAKE THEM EXPLOSIVE.

A MINION (OR 2?) TOSSES A BALL UP. IF YOU DEFEAT JUST THE BALL TOSSER OR JUST THE BATTER, THE OTHER WILL CONTINUE WITH THEIR ACTION (EITHER TOSSING UP BALLS OR SWINGING THE BAT).

BOUNCE

COULD HIT BALLS IN QUICK SUCCESSION.

ANCIENT CASTLE?

TRAJECTORY

AXE JOE OR SOMETHING?

SNOWY FIELD

DROPS ICE BLOCKS FROM ABOVE. FLIES IN AT REGULAR INTERVALS.

BLOCKS STACK UP ON THE GROUND.

THE ICE BLOCKS WILL BREAK IF THEY FALL ON THE PLAYER OR ARE HIT BY AN ATTACK.

PERHAPS THE PLAYER CAN'T PROGRESS UNLESS THEY GET THE ICE BLOCKS STACKED PROPERLY? OR THE ICE BLOCKS COULD CONTAIN ITEMS.

NEXT

NEED A SENSE OF TIMING AND SPEED.

COULD LAUNCH ICE BLOCKS OR MINI SNOWMEN.

EITHER A LARGE MINION OR A MID-BOSS?

KOALAN

INCHWORM PLATFORM

STRETCH

PLAYER CAN STAND ON THE BOARD.

SNOW RABBIT

ONLY THE EARS ARE VISIBLE.

SNOW

COMES OUT OF THE GROUND AND CHARGES AT THE PLAYER.

GOES DOWN.

EUCALYPTUS (POISONOUS)

CHANGES COLOR.

ATTACK IDEA 1

KOALANS CAN BE FOUND ATTACHED TO TREES OR PILLARS. THEY THROW EUCALYPTUS LEAF-SHAPED BLADES AT THE PLAYER. IF HIT BY ONE OF THESE LEAVES, THE PLAYER AND THE HEALTH GAUGE TURN PURPLE TO INDICATE POISON. THE PLAYER'S HEALTH CONTINUES TO DROP UNTIL THE POISON WEARS OFF.

SLIDE

THUNK

ATTACK IDEA 2

SLIDES DOWN TO HIT THE PLAYER AS THEY PASS UNDERNEATH. AFTER SLIDING DOWN, THE KOALAN SLOWLY CLIMBS BACK UP.

THIS MINION SHOULD SHOW UP IN STAGES LIKE THE DESERT STAGE FROM "MEGA MAN 4", WHERE THE PLAYER WILL ACTUALLY SINK INTO THE GROUND.

SNOW

MULTI-DIRECTIONAL ATTACK.

ATTACK IDEA 3

MULTI-DIRECTIONAL SHOTS WITH EUCALYPTUS LEAF BLADES.

SNOW MOCHI

THUD

JUMPS UP TO LAND ON THE PLAYER. MOVES LIKE A CRICKET.

TOGEMU

CEILING TYPE

DROP

BOMB

GROUND TYPE

UNLIKE THE INORM, THESE GUYS TRAVEL ALONG THE CEILING. WHEN THEY SPOT THE PLAYER, THEY DROP ONE OF THE SEGMENTS FROM THEIR BODY (A BOMB). AFTER RELEASING ALL THREE SEGMENTS FROM THEIR BODY, THEY CAN STRETCH OUT TO RESTORE THEMSELVES.

STRETCH

WHAT THEY LOOK LIKE AFTER DROPPING ALL THREE SEGMENTS.

2 PATTERNS

CHAINSAW...?

THE TOP AND BOTTOM CANNONS CAN HAVE DIFFERENT LAUNCH INTERVALS.

STADIUM

BALL BASKET

UNLOADS BALLS TO ATTACK.

FLOATING GABYOALL

SHOULD BOB UP AND DOWN WITH THE WATER.

DIGITAL BRAIN

PLATFORMS LOOK LIKE DATA BEING DOWNLOADED.

DISAPPEARS

POTTY DUCK

TANKS TO CHANGE THE WATER LEVEL.

04TH_NORMAL_00

METALL DROPPER GX

WORKS LIKE A SCALE.

DROPPING

BUTTON

INDICATES WHICH WAY THE METALLS WILL DROP.

WHEN LOTS OF METALLS DROP ONTO A PLATFORM, IT SLOWLY DESCENDS, RAISING THE OPPOSITE PLATFORM. IF YOU HIT THE BUTTON WITH A BUSTER SHOT OR SOMETHING, THE METALLS WILL START DROPPING OUT OF THE OPPOSITE SIDE.

METALL DROPPER

CAN STAND HERE.

CAN'T ATTACK THIS PART.

SCREEN SIZE

SQUEAL

MOVES UP AND DOWN.

VERTICAL SCROLL

THE METALLS DROP OUT OF THE METALL DROPPER ABOVE. AS MORE METALLS LAND ON THE PLATFORM, IT DESCENDS. THE PLAYER CAN MAKE THE PLATFORM RISE AGAIN BY DEFEATING THE METALLS AND REDUCING THE WEIGHT ON THE PLATFORM. AT FIRST, THE PLAYER CAN ONLY SEE THE METALLS DROPPING, BUT THEY WILL BE ABLE TO SEE THE METALL DROPPER ITSELF BY CLIMBING UP THE LADDER. HOWEVER, THE PLAYER CANNOT DIRECTLY ATTACK THE METALL DROPPER.

ENEMIES FROM A DRAWBRIDGE?

ENEMIES

CAUSES DAMAGE.

ANCIENT CASTLE STAGE MINION

STARTS SETTING DOWN LADDERS. IF THE PLAYER CLIMBS UP A LADDER, THEY CAN END UP IN A BAD POSITION. CAN YOU THINK OF ANYTHING RELATED TO LADDERS OTHER THAN THOSE TRUCKS WITH LADDERS ON THEM?

HOOLIGAN SPECTATORS

WHILE THE PLAYER IS WORKING THEIR WAY THROUGH THE STAGE, THESE HECKLERS WILL THROW RANDOM PIECES OF GARBAGE AT THE PLAYER, CAUSING DAMAGE ON IMPACT. SOMETIMES THEY WILL THROW USEFUL ITEMS.

WHEN THE PITCHING MINION IS DEFEATED.

HIRAMOTO'S IDEA

MINION FOR SNOWY FIELD STAGE.

STANDBY MODE

EYES ARE CLOSED.

THE FIRST SHOT MAKES THE HEAD EXPLODE. THE SECOND SHOT DEFEATS THE MINION.

IF THE PLAYER APPROACHES, THE MINION LIFTS IT'S HEAD OFF...

... THEN THROWS IT'S HEAD AT THE PLAYER.

SNOWMAN

THIS CAN BE THROWN AS A BOMB.

THIS IS THE ACTUAL MINION.

A GONG OR SOMETHING LOUD.

GONG SOUNDS

TWITCH

FREEZE

FREEZE

TWITCH

WHEN THEY HEAR A LOUD SOUND, THEY GET SCARED AND FREEZE IN PLACE. THE PLAYER CAN TIME THE SOUND SO THAT THEY FREEZE IN POSITIONS THAT WILL MAKE IT EASIER FOR THE PLAYER TO CROSS OVER THEM.

PLATFORM BIRD

FLIES AROUND RANDOMLY.

WOBBLE

SCREAM

FALLING

DROP

DROPS

THEY WILL DROP AFTER AWHILE, SO THE PLAYER NEEDS TO MOVE ACROSS THEM QUICKLY.

ONCE THE PLATFORM BIRD FALLS BEYOND THE BOTTOM EDGE OF THE SCREEN, THEY COME FLYING BACK UP.

OVERVIEW

PLUGGED IN LIKE AN ELECTRICAL OUTLET.

BACKGROUND IS UNDERWATER AND BLACK. THE ENEMY IS LOCATED IN THE CENTER. MAKE THE LEGS BLACK OR AT LEAST A DARK COLOR SO THEY DO NOT STAND OUT. THE PLAYER CANNOT ATTACK THE LEGS.

A BALL OF ELECTRICITY WILL RANDOMLY APPEAR AT THE MAIN BODY AND TRAVEL ALONG ONE OF THE LEGS TO THE WALL. ONCE IT REACHES THE WALL, CHANGE THE LEG COLOR TO SOMETHING THAT STANDS OUT. IF THE PLAYER TOUCHES THE LIT UP LEG DURING THIS TIME, THEY WILL TAKE DAMAGE.
THE PLAYER CAN ATTACK THE BALL OF ELECTRICITY BEFORE IT REACHES THE WALL. IF THE PLAYER FAILS TO DO THIS, THEY WILL EVENTUALLY GET TRAPPED BETWEEN MULTIPLE LIT UP LEGS.
THE ONLY WAY TO DEFEAT THIS ENEMY IS BY ATTACKING THE MAIN BODY.
IF ALL OF THE LEGS BECOME LIT UP, YOU HEAR THE POWER GO OUT AND THE ENTIRE SCREEN GOES BLACK. AFTER A PAUSE, THE ENEMY'S MAIN BODY LIGHTS UP AGAIN AND THE WHOLE PROCESS STARTS OVER.

MID-BOSS

EIGHT OCTOPUS LEGS.

PLAYER DROPS IN HERE.

LIT UP.

CAN'T HIT THE CORDS, BUT THEY CAN DAMAGE THE PLAYER WHEN LIT UP.

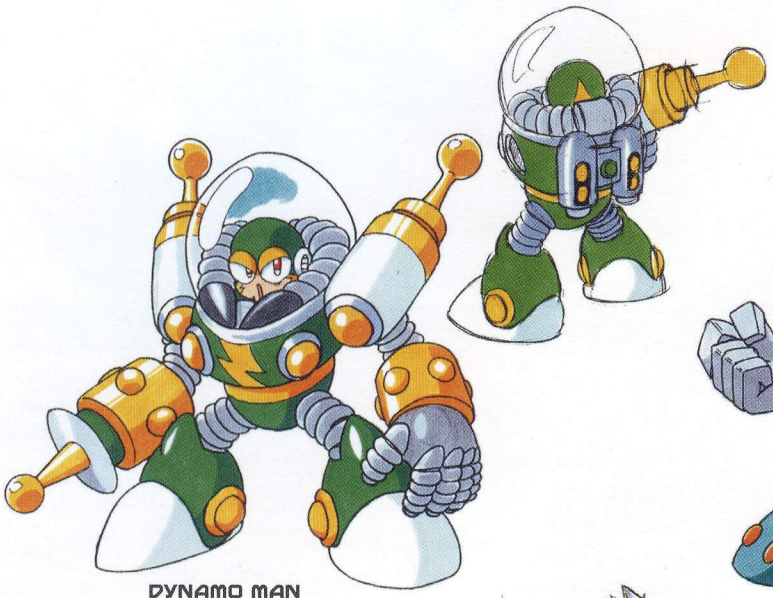
CAN "JUMP" HIGHER UNDERWATER.

EACH OF THESE EIGHT POINTS CAN BE ATTACKED.

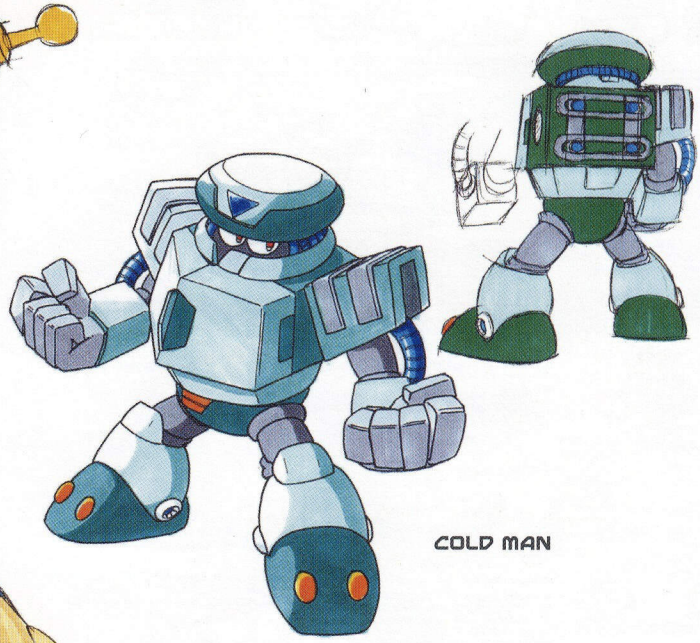
EXIT

■ BLAST MAN?

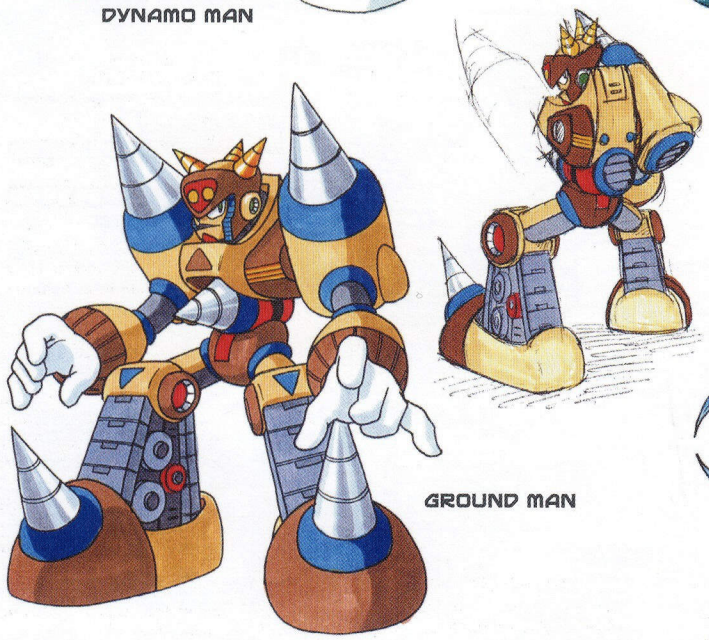
2004 APRIL 28 KOGAWA



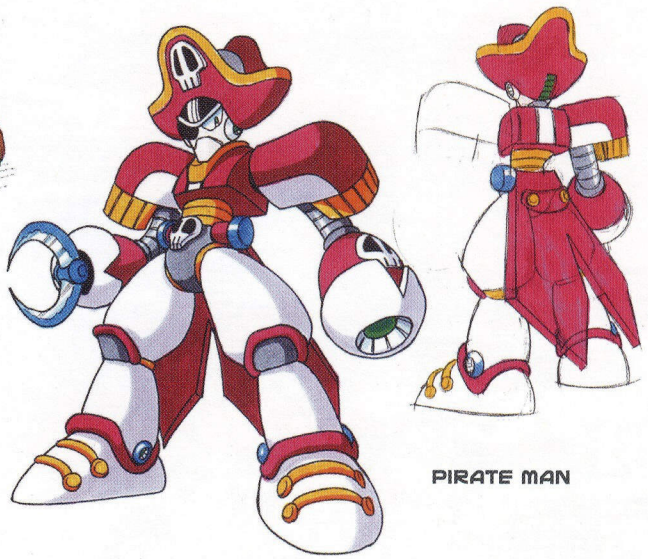
DYNAMO MAN



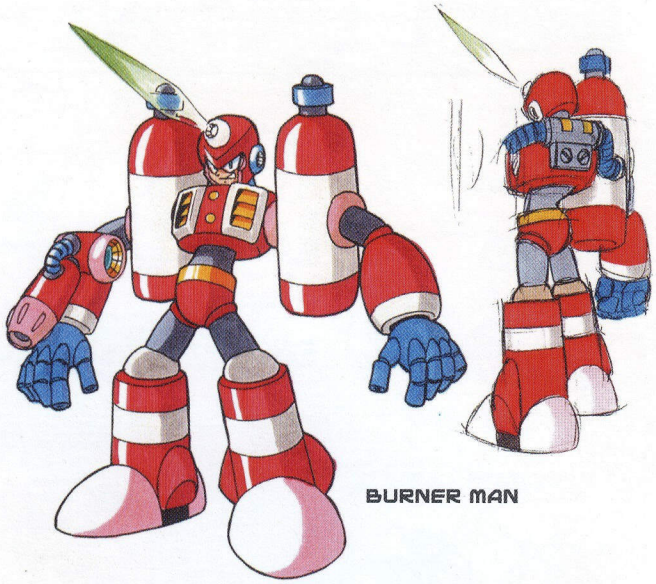
COLD MAN



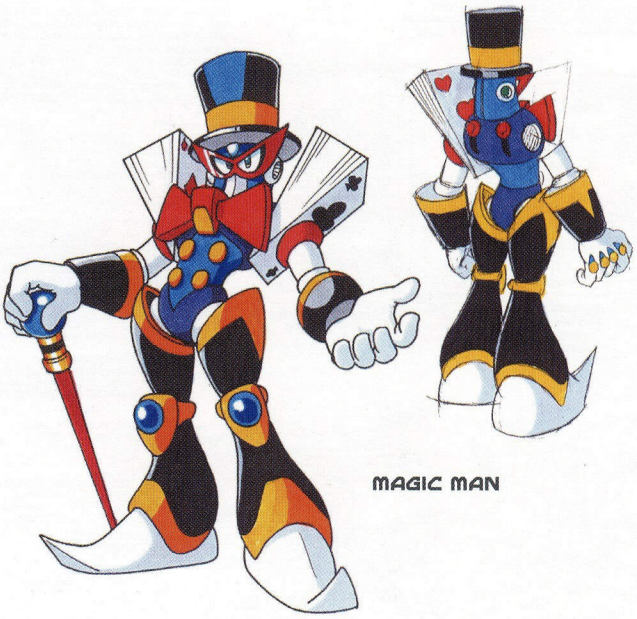
GROUND MAN



PIRATE MAN

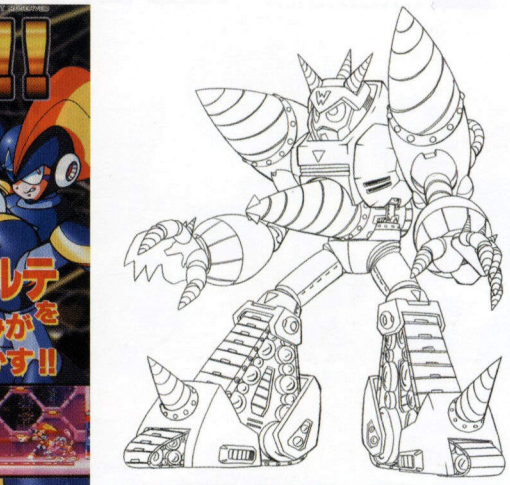


BURNER MAN



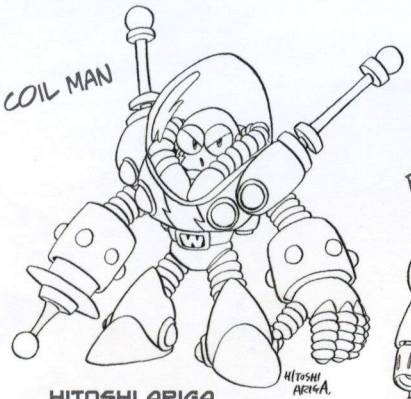
MAGIC MAN

The teaser page from Kodansha's "Comic BonBon". Some of the bosses' names are different than they are in the final product.



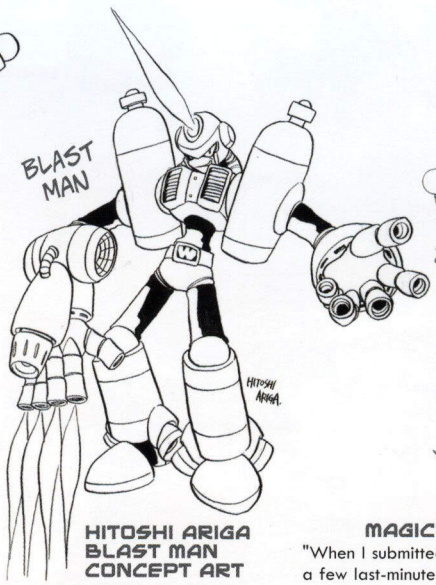
YOSHIHIRO IWAMOTO "DRILL MAN" CONCEPT ART

"All I was told was that the character should have a drill theme. I didn't even bother thinking up a name while I designed him. When I submitted his design, he was named Drill Man. I know there was already a Drill Man in '4'. (laughs)" (Iwamoto)

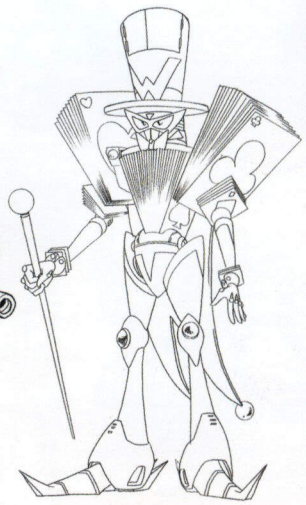


HITOSHI ARIGA COIL MAN CONCEPT ART

"With my specifications like 'the burner goes out when he dies', and 'his canopy explodes when he dies', I realize now that I probably ruined a lot of people's days with my annoyingly detailed depictions of my obnoxiously picky character concepts. (laughs)" (Ariga)



HITOSHI ARIGA BLAST MAN CONCEPT ART



YOSHIHIRO IWAMOTO MAGICIAN MAN CONCEPT ART

"When I submitted my design to Capcom, I added a few last-minute notes like, 'You could have doves fly out of his hat or something.'" (Iwamoto)

MEMORIES OF PIRATE MAN

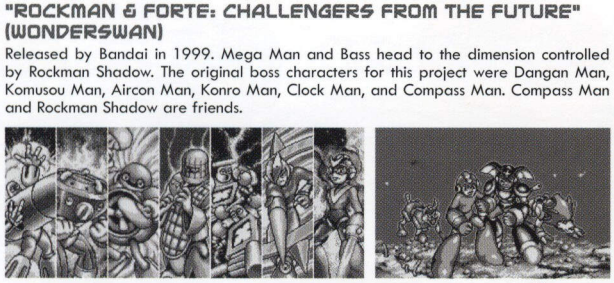
"A pirate? A robot pirate? Well, you've all seen the result of that idea. I'm actually a little embarrassed that he turned out to be... well, a pirate... robot. I even seriously considered putting a parrot on his shoulder, but I managed to control myself. Still, now that I look back on it, I'm not sure it would have been such a bad idea." (Izuki)

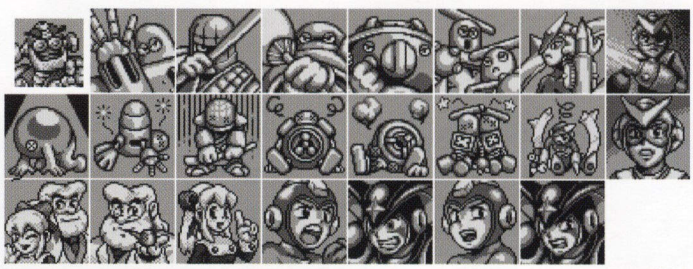
MEMORIES OF "FREEZER MAN"

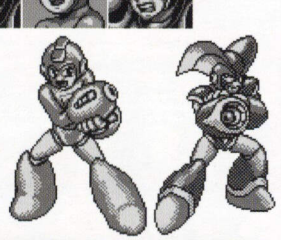
"Yeah, he's pretty much a fridge with legs! ... how embarrassing. When I tried to think of a freezer as an enemy, I saw a character whose chest would open up and launch an icy attack. I decided to make the torso square so that people would be able to easily identify it. I was so happy when I saw that they made him much better than I expected in the actual game." (Izuki)

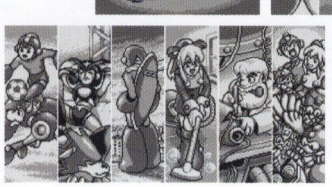
"ROCKMAN & FORTE: CHALLENGERS FROM THE FUTURE" (WONDERSWAN)

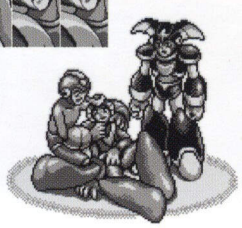
Released by Bandai in 1999. Mega Man and Bass head to the dimension controlled by Rockman Shadow. The original boss characters for this project were Dangan Man, Komusou Man, Aircon Man, Konro Man, Clock Man, and Compass Man. Compass Man and Rockman Shadow are friends.



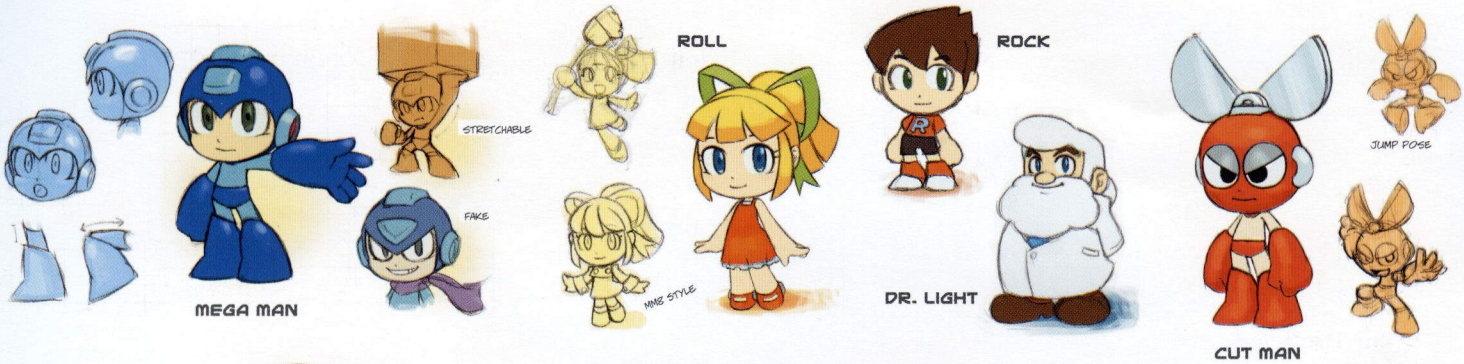


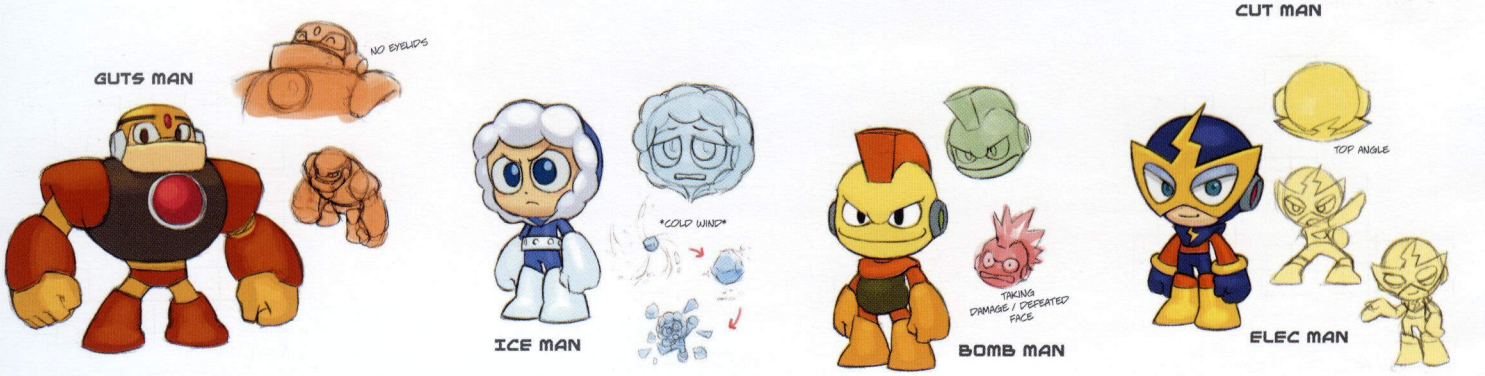




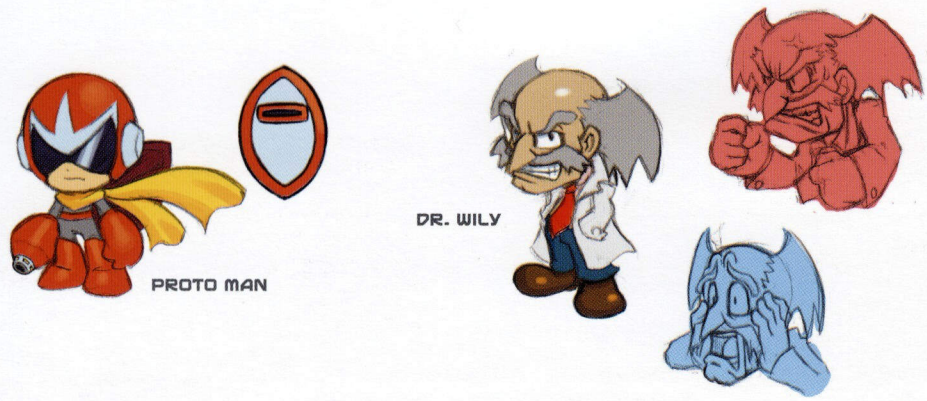


MEGA MAN: POWERED UP

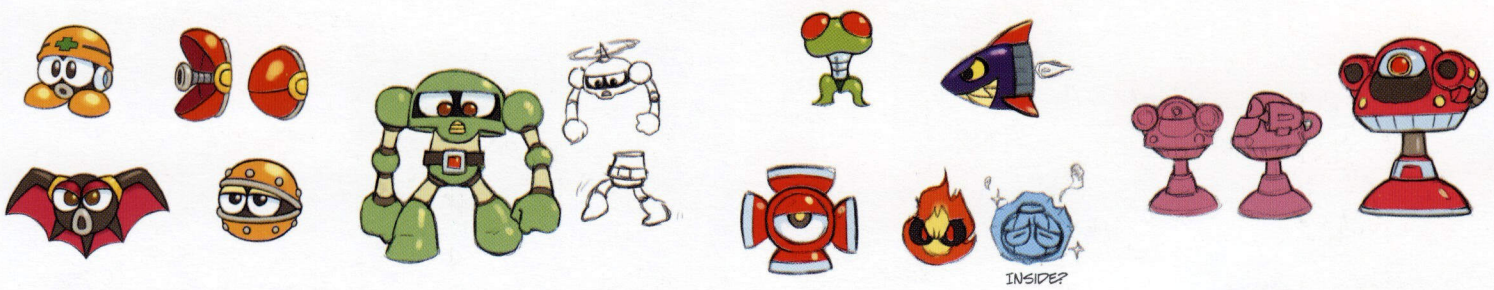


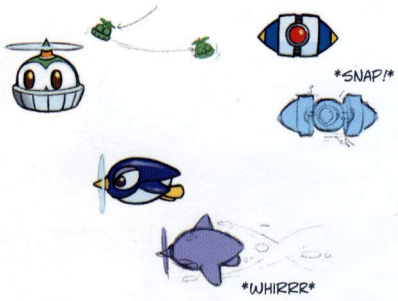


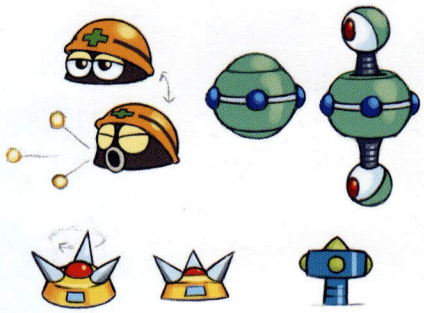
Inafune's rough sketches of Time Man and Oil Man.

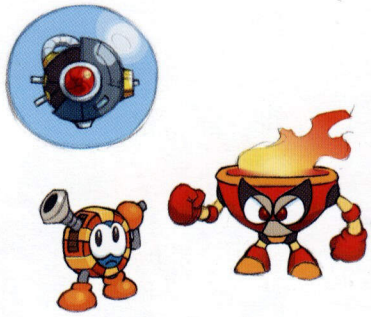


ENEMY CHARACTERS

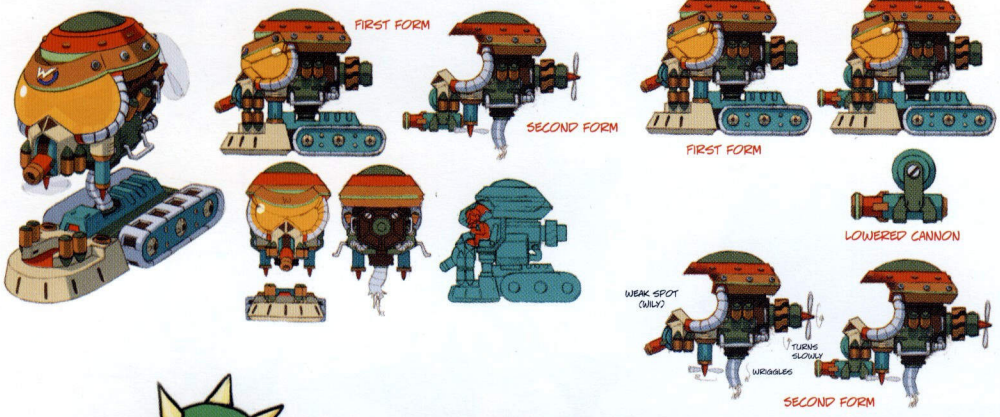








WILY MACHINE



HEALING ITEMS

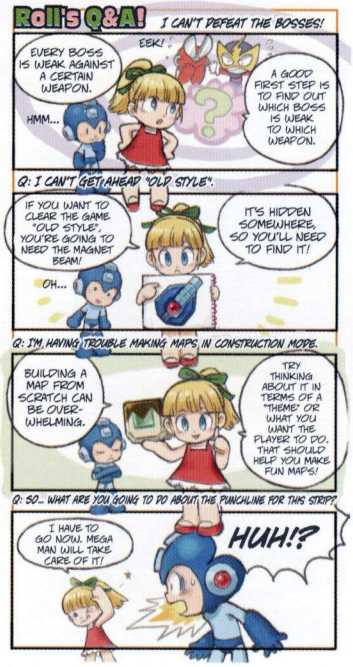
SPECIAL KEYHOLDER

SABOTTOL

These Metalls were assigned to the desert regions. Unable to bear the heat, they decided to wear cacti on their heads to keep them cool. They don't have much in the way of work ethic, so they tend to wander off a lot.

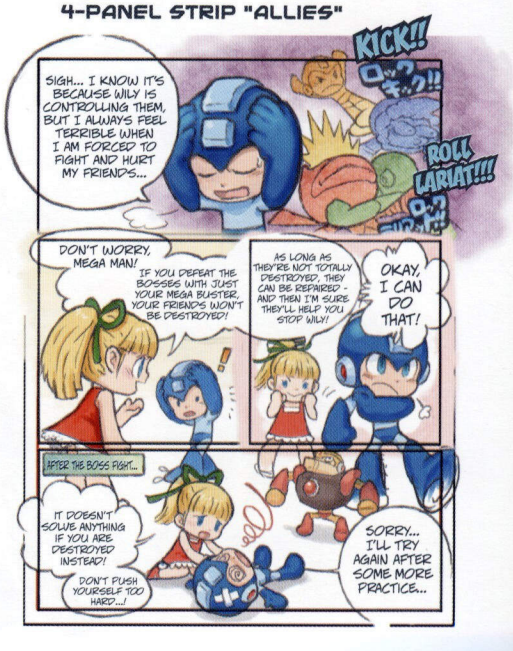
INSTRUCTION MANUAL ILLUSTRATION

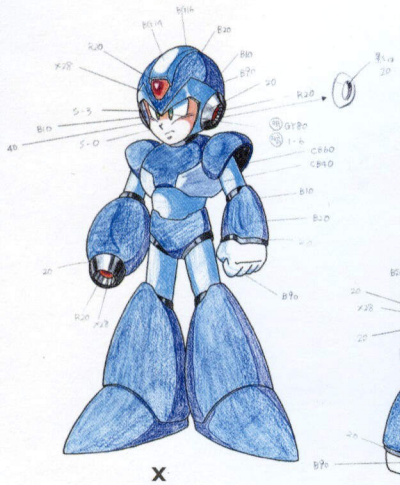
INSTRUCTION MANUAL 4-PANEL STRIP "BOSSES"



INSTRUCTION MANUAL 4-PANEL STRIP "RRWEB"

INSTRUCTION MANUAL 4-PANEL STRIP "ALLIES"





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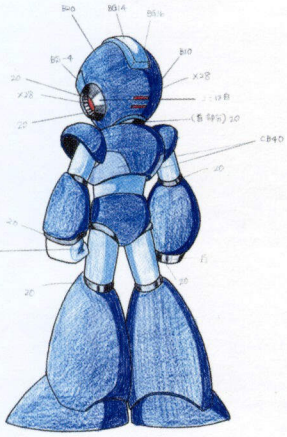
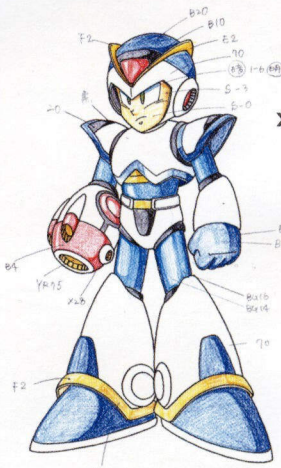
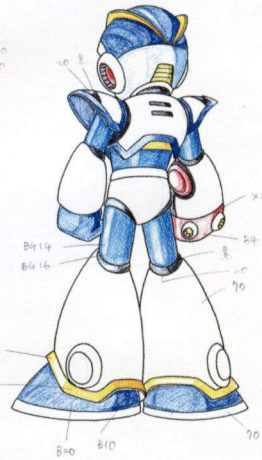




X (FULL ARMOR)



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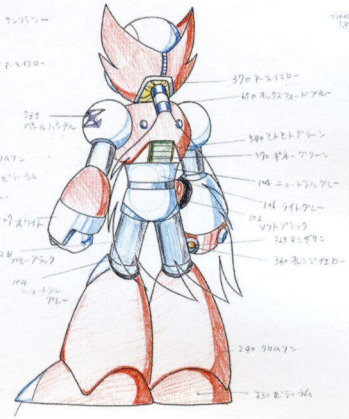
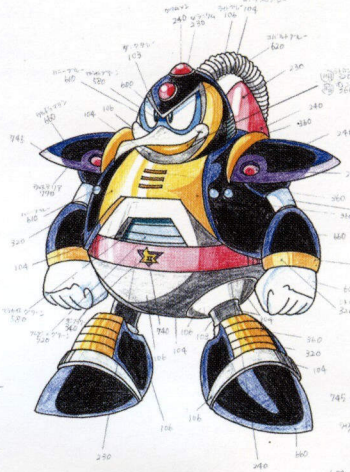
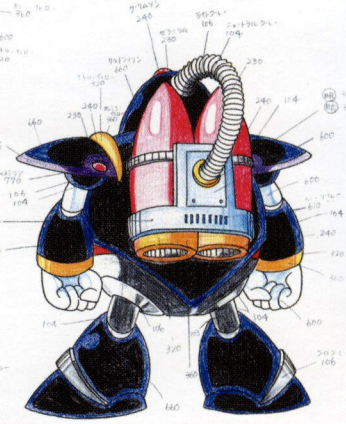
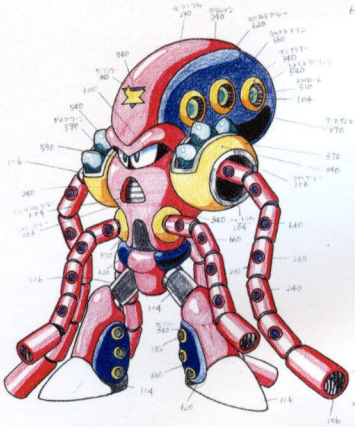


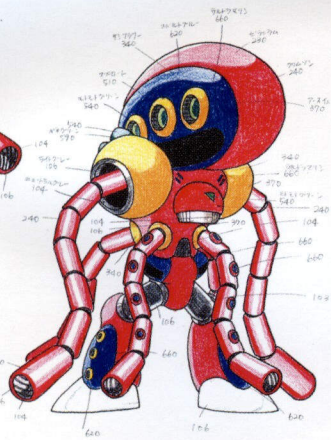


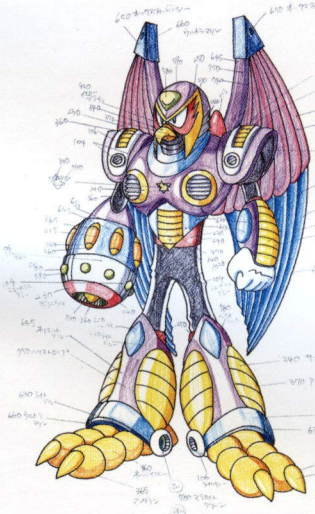
CHILL PENGUIN



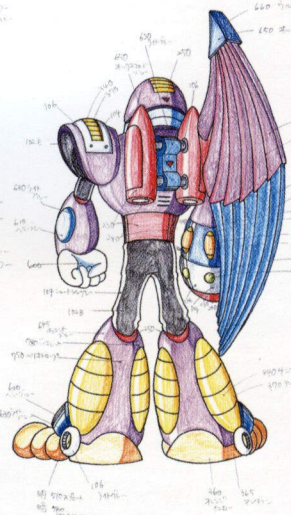


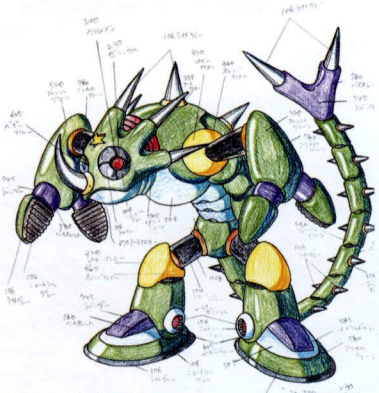
LAUNCH OCTOPUS



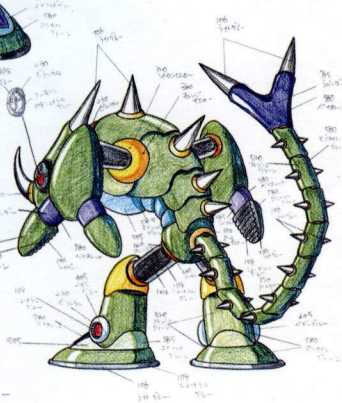


STORM EAGLE

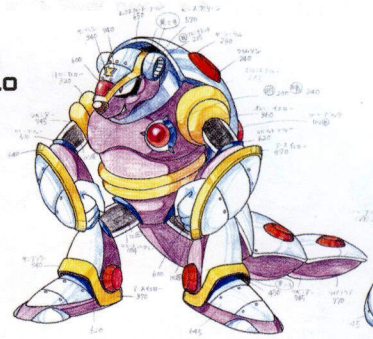


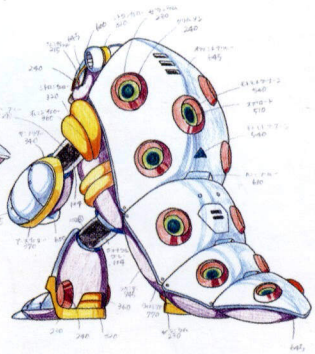


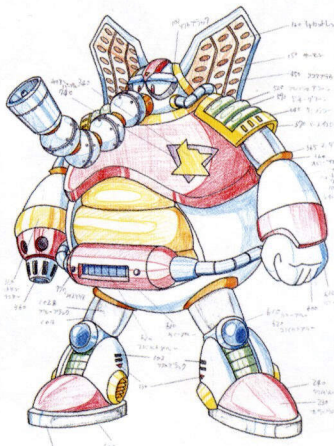
STING CHAMELEON



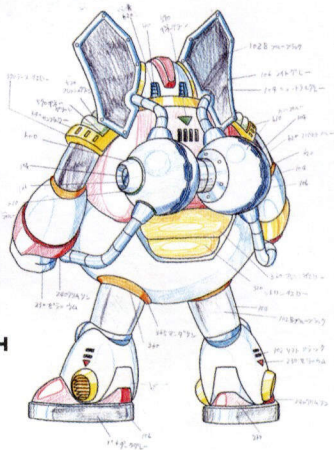
ARMORED ARMADILLO

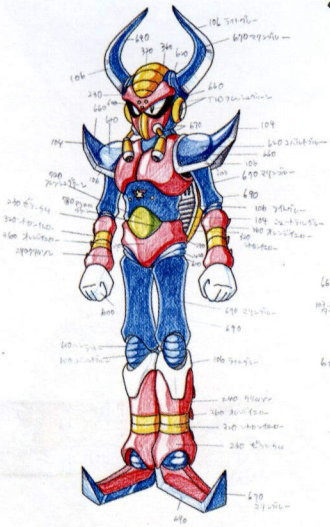




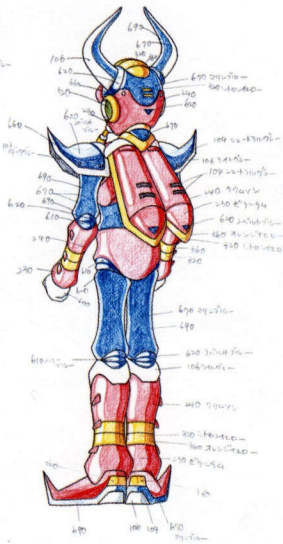


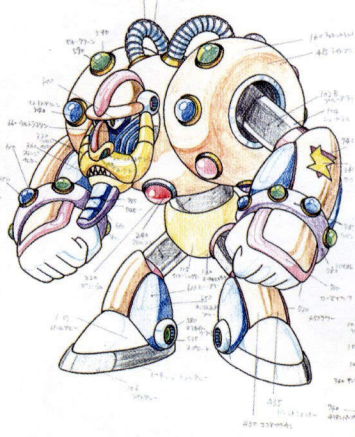
FLAME MAMMOTH





BOOMER KUWANGER





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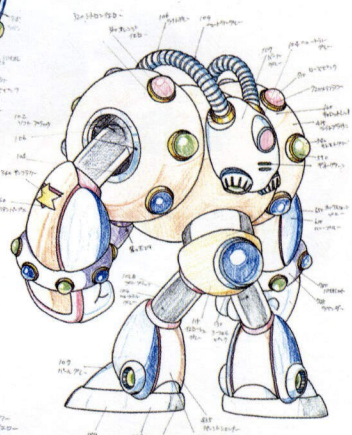
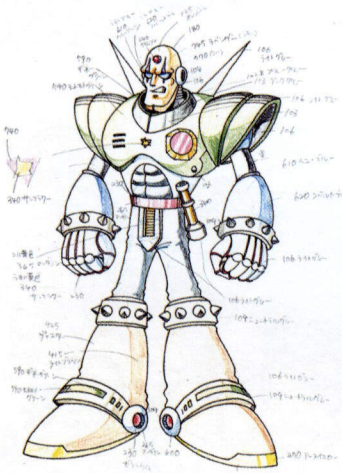
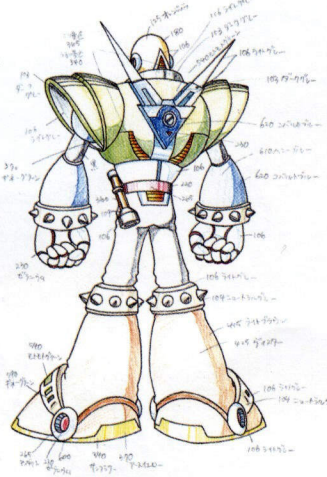
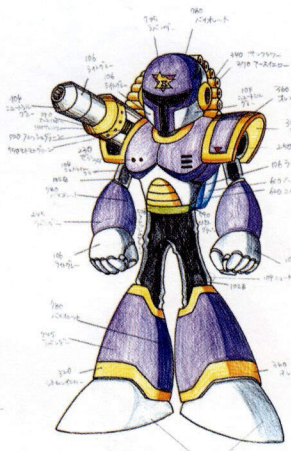


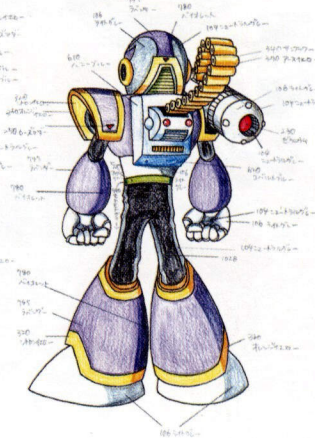


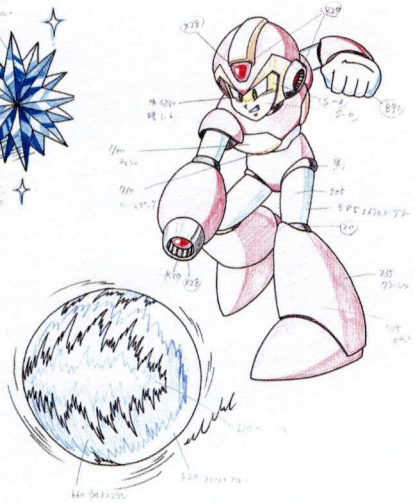
SIGMA

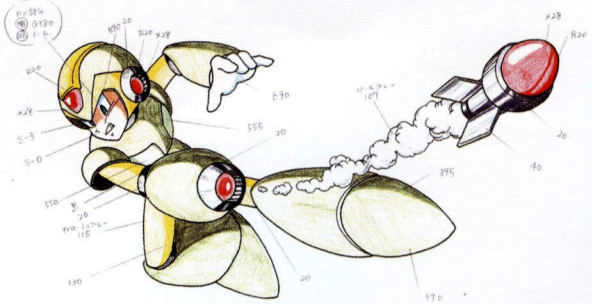


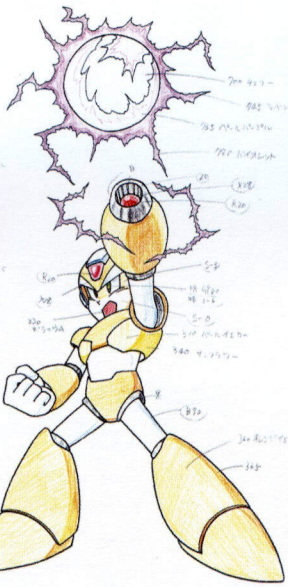


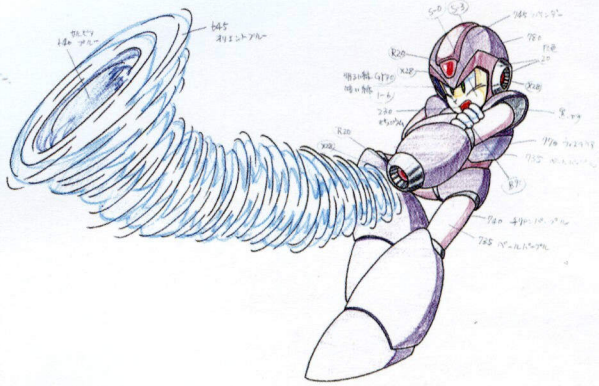
VILE

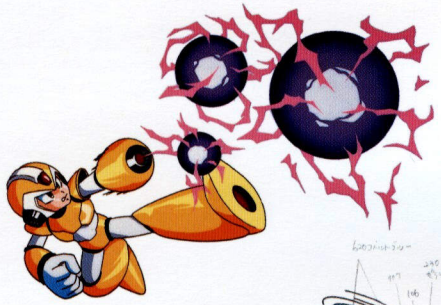


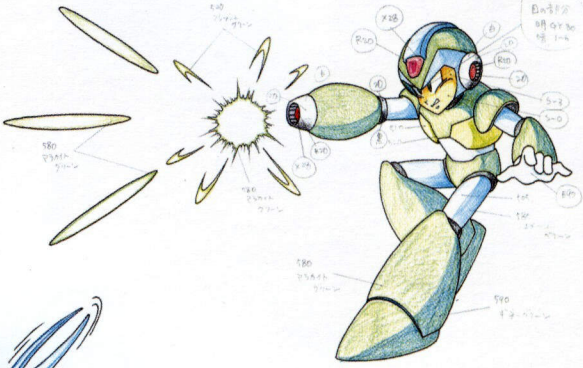


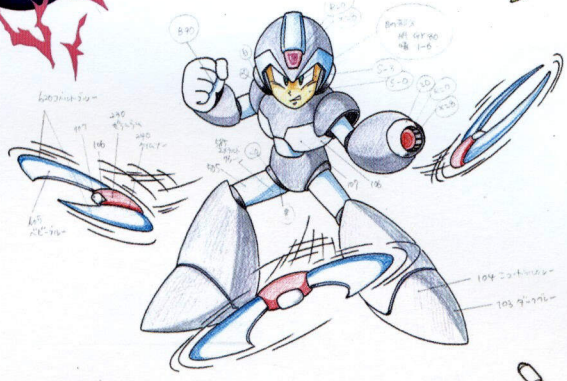


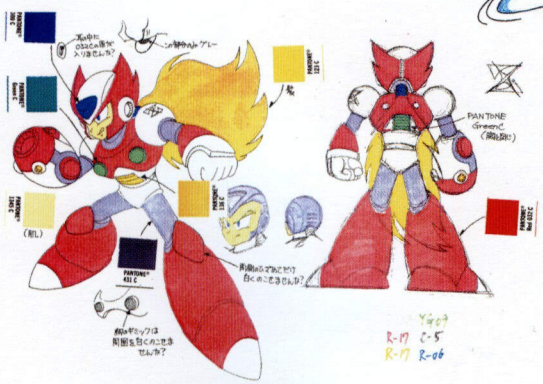


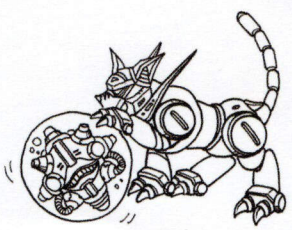




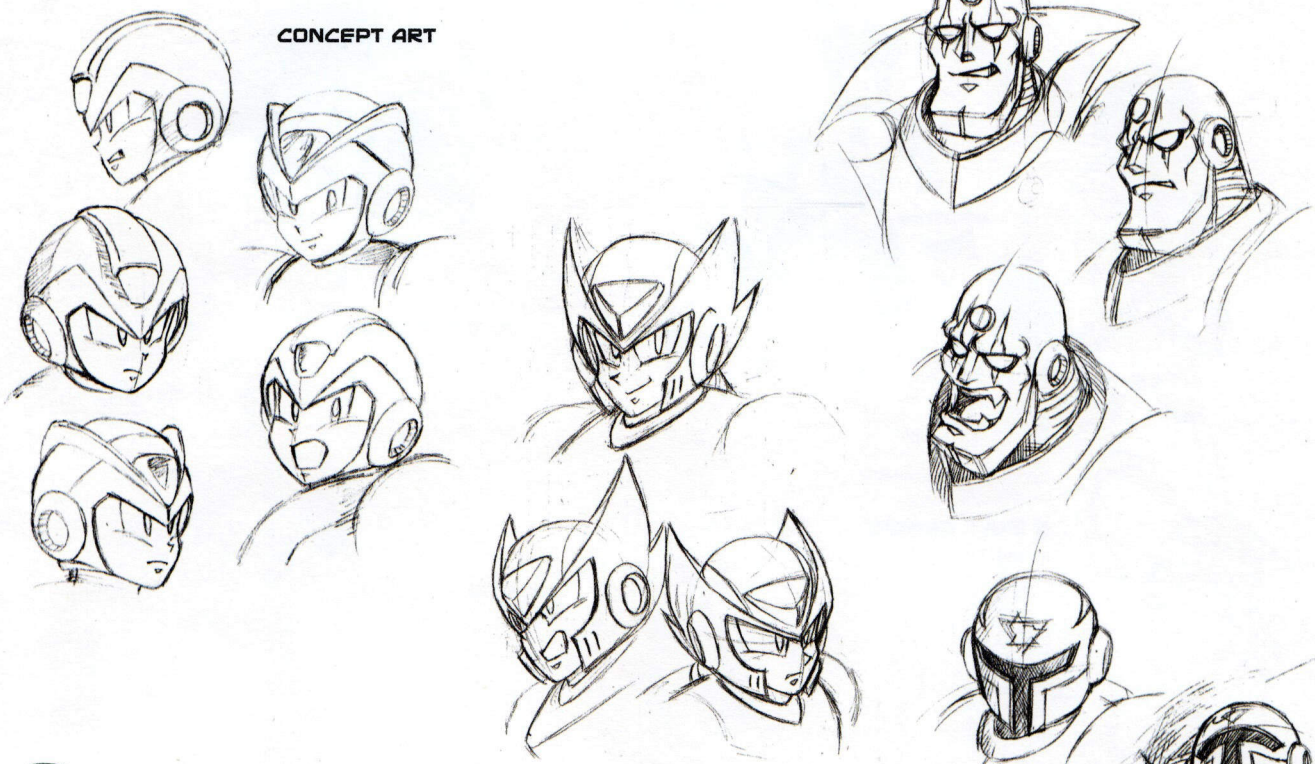


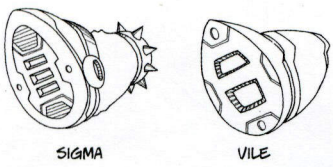


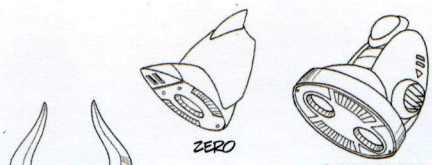


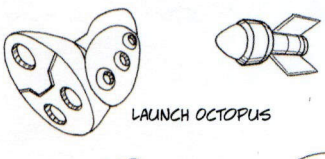


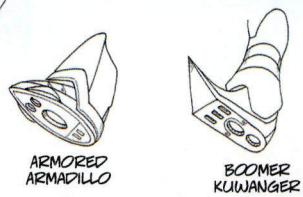
CONCEPT ART

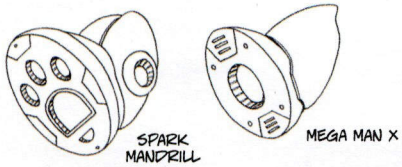


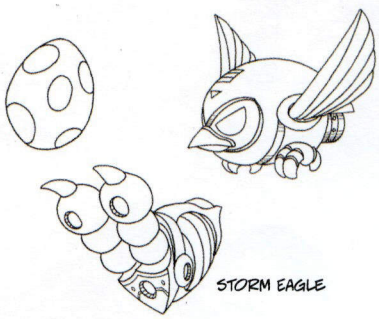

SIGMA
VILE

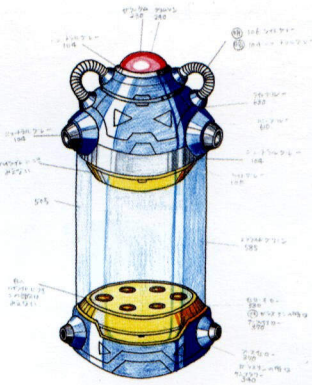

ZERO
FLAME MAMMOTH

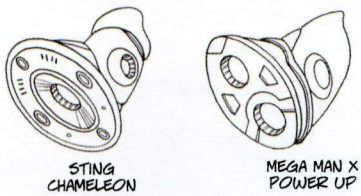

LAUNCH OCTOPUS

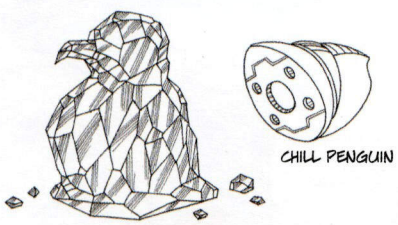

ARMORED ARMADILLO
BOOMER KUWANGER

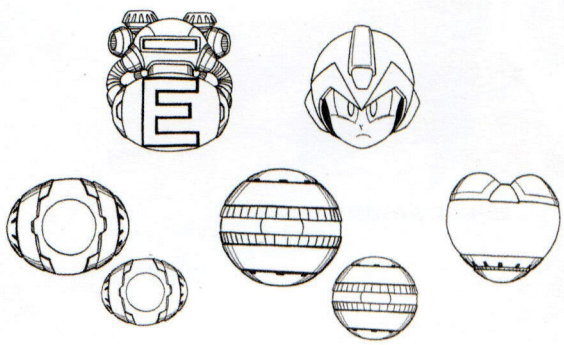

SPARK MANDRILL
MEGA MAN X

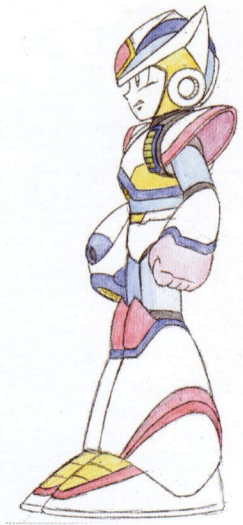

STORM EAGLE

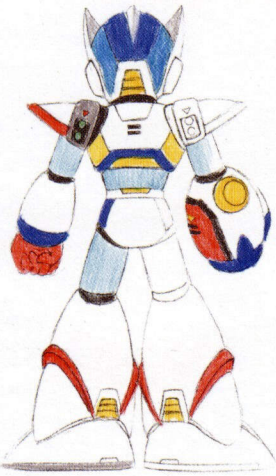



STING CHAMELEON
MEGA MAN X POWER UP

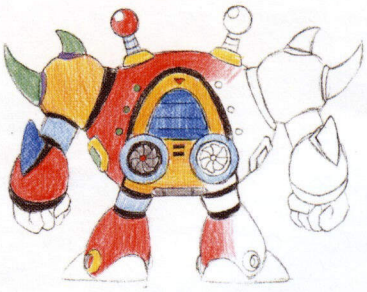

CHILL PENGUIN



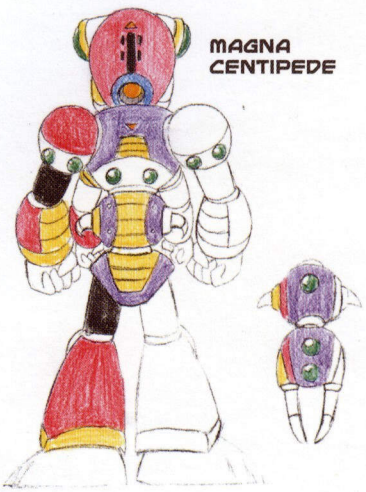




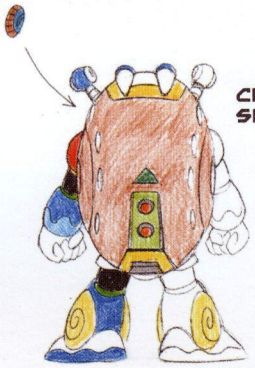
X (FULL ARMOR)



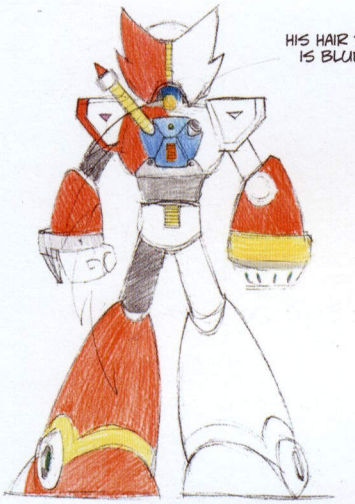
BUBBLE CRAB



MAGNA CENTIPEDE

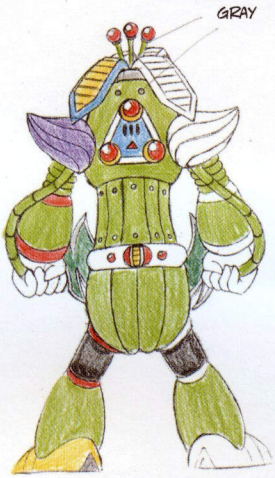


CRYSTAL SNAIL



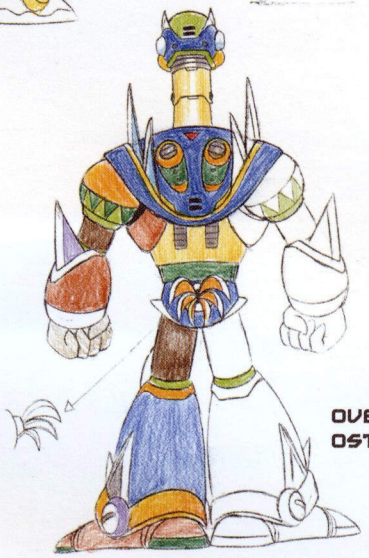
HIS HAIR TIE IS BLUE

ZERO

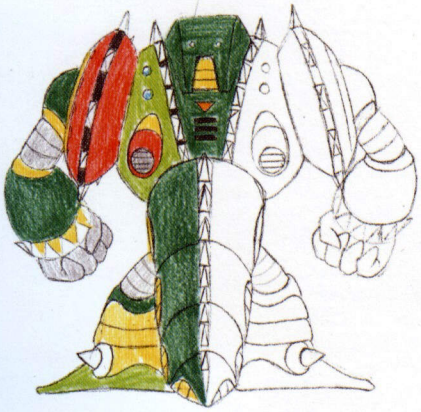


GRAY

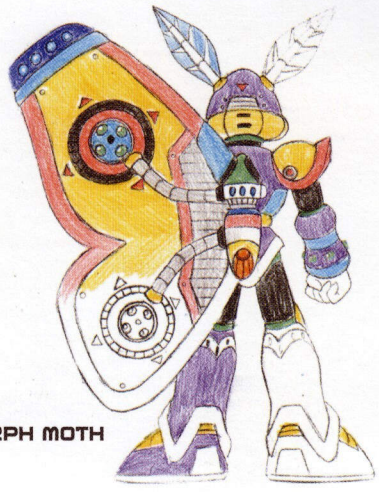
WIRE SPONGE



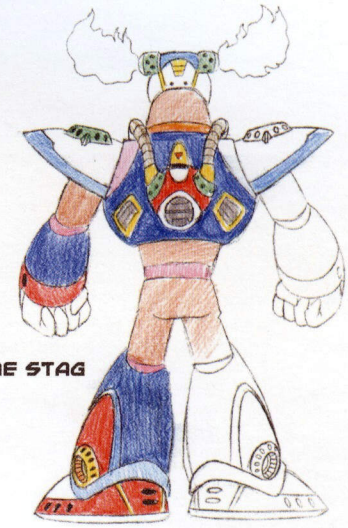
OVERDRIVE OSTRICH



WHEEL GATOR

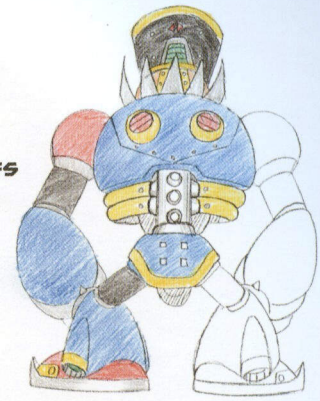


MORPH MOTH



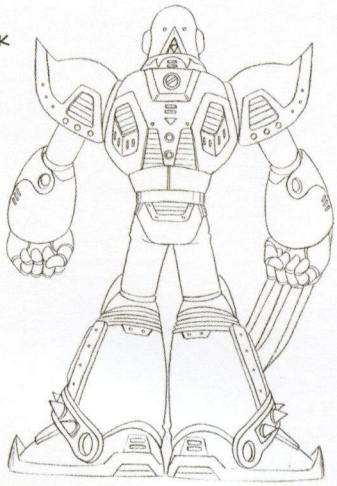
FLAME STAG

VIOLEN

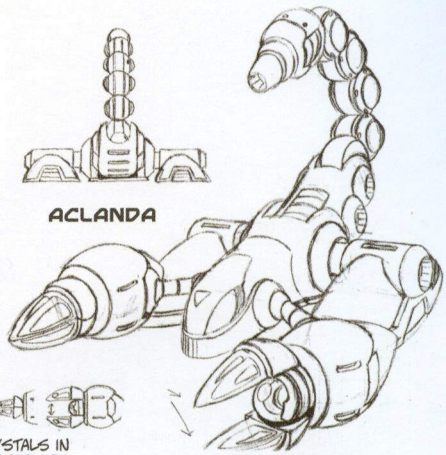


SERGES

AGILE



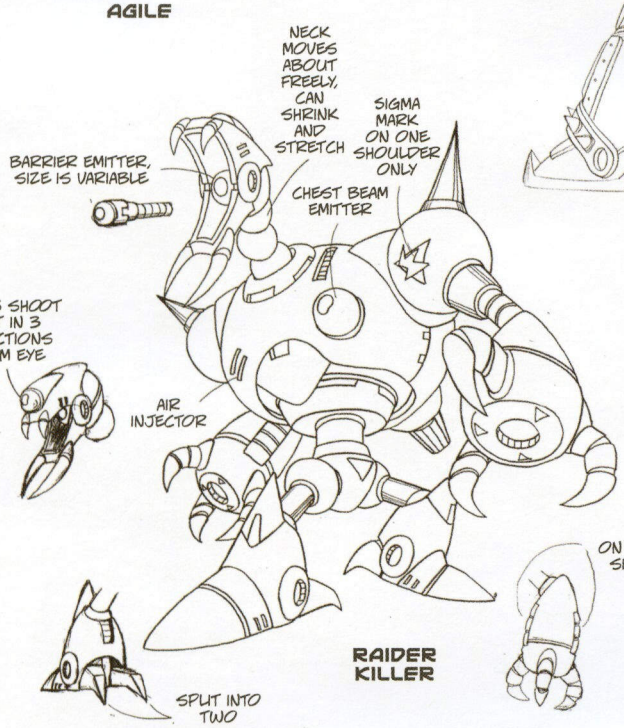
SIGMA



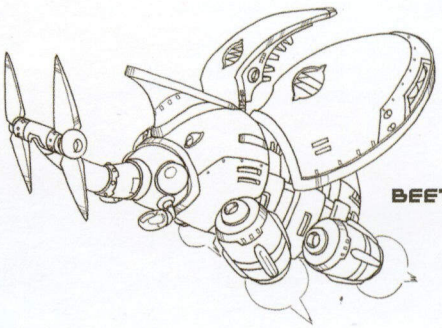
ACLANDA

THE CRYSTALS IN THE CENTER ARE SYMMETRICAL

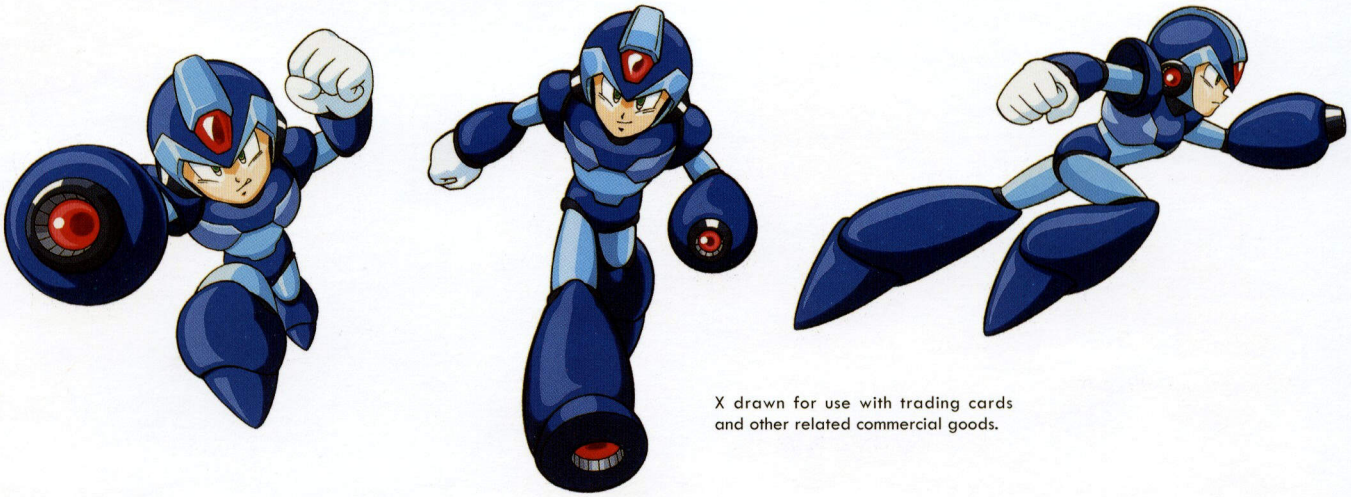
HIS CLAWS CONTAIN CRYSTALLINE LASER LAUNCHERS



RAIDER KILLER

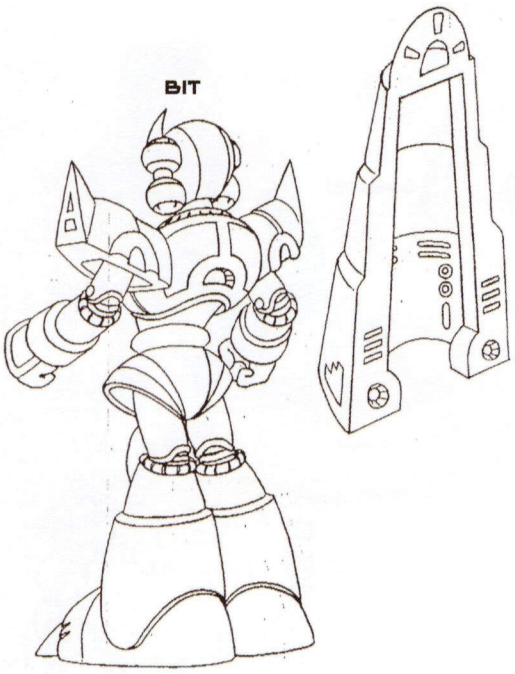


BEETRON

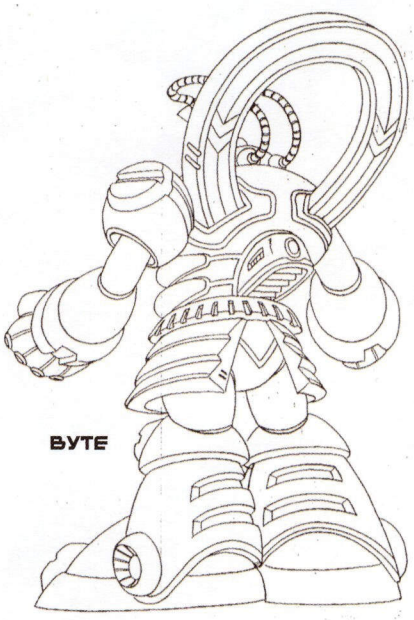


X drawn for use with trading cards and other related commercial goods.

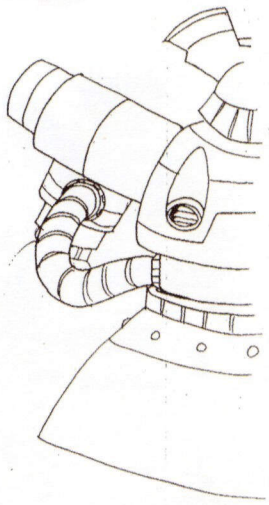
BIT



BYTE

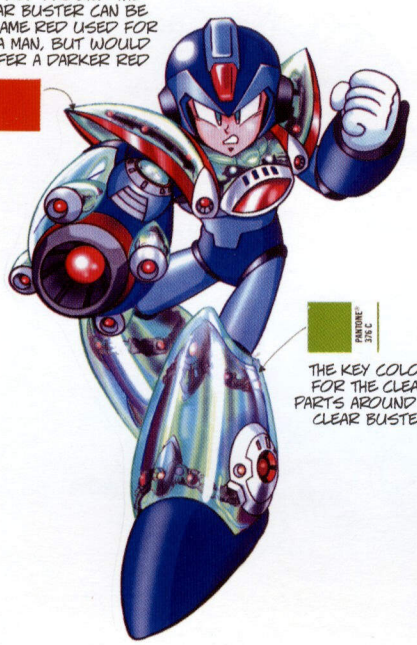


MAOH THE GIANT



THEY'RE NOT PROPELLERS, THEY ARE SPIRAL PIPES

THE RED AROUND THE CLEAR BUSTER CAN BE THE SAME RED USED FOR MEGA MAN, BUT WOULD PREFER A DARKER RED

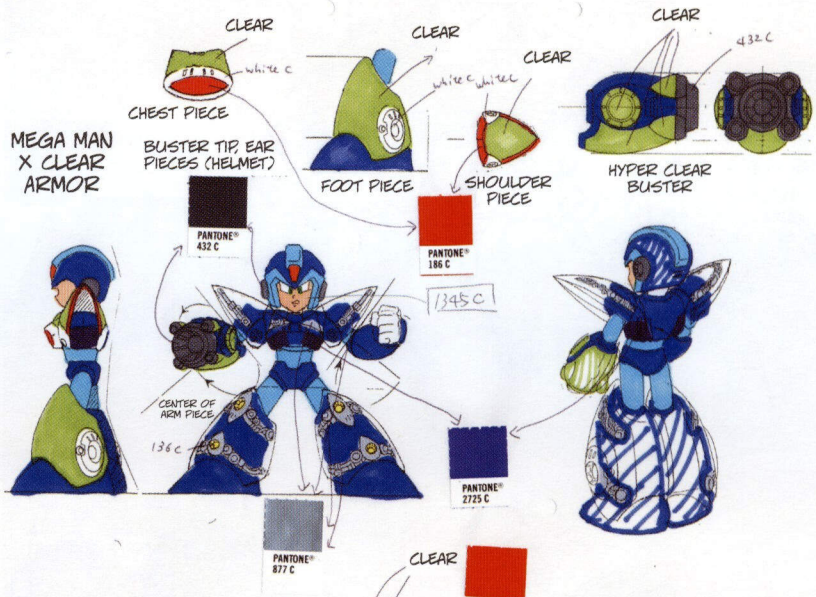


THE KEY COLOR FOR THE CLEAR PARTS AROUND THE CLEAR BUSTER

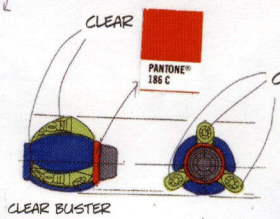
X

Concept art for the original trading card story, "Rockman X Mega Mission".

MEGA MAN X CLEAR ARMOR

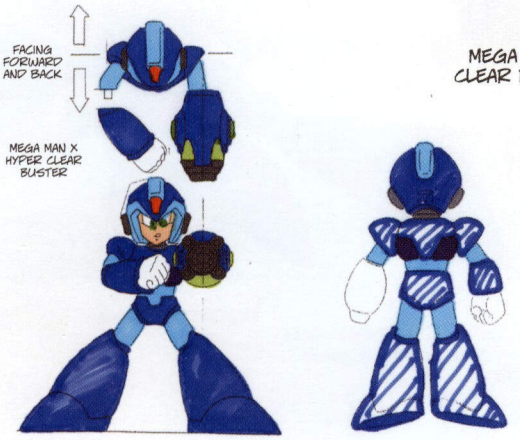


MEGA MAN X CLEAR BUSTER

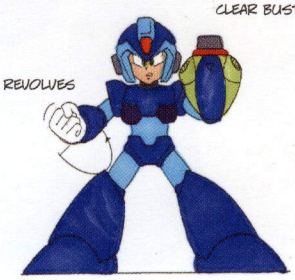


FACING FORWARD AND BACK

MEGA MAN X HYPER CLEAR BUSTER

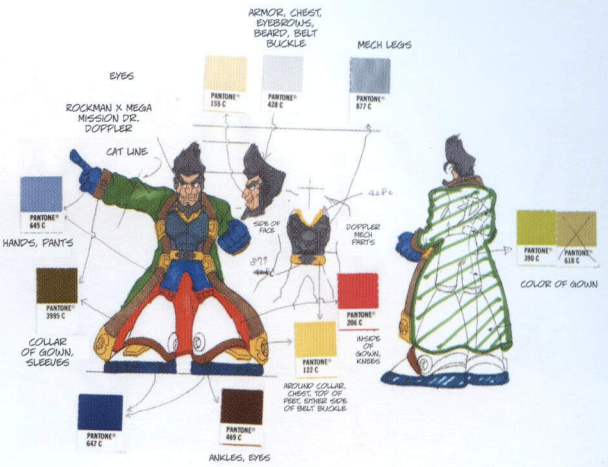


REVOLVES

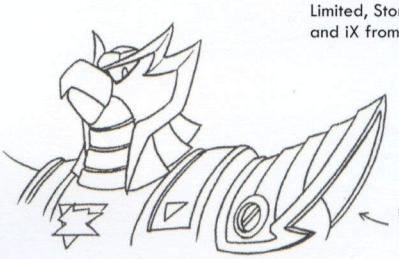


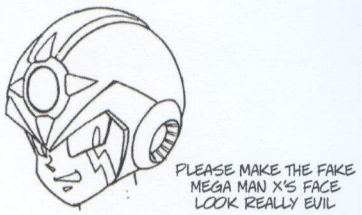
BODY COLOR, THE SAME AS THE OTHERS

DR. DOPPLER

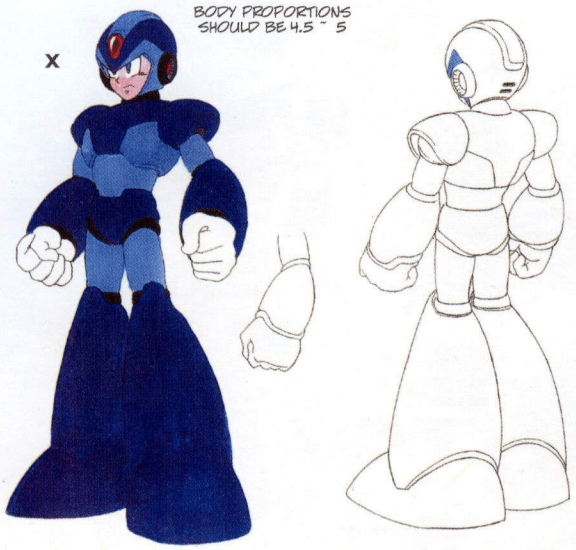


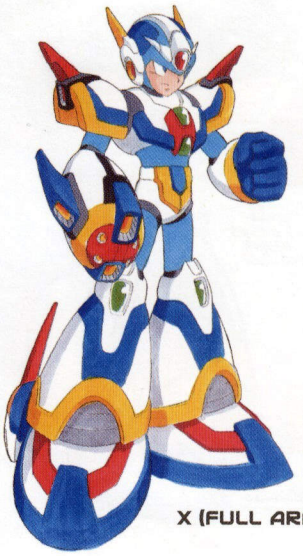
Concept art for Dr. Doppler Limited, Storm Eagle Limited, and iX from "Mega Mission".

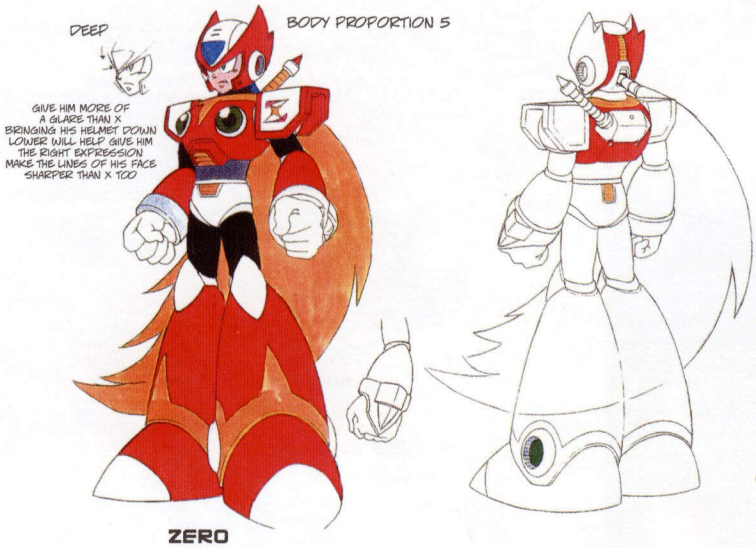


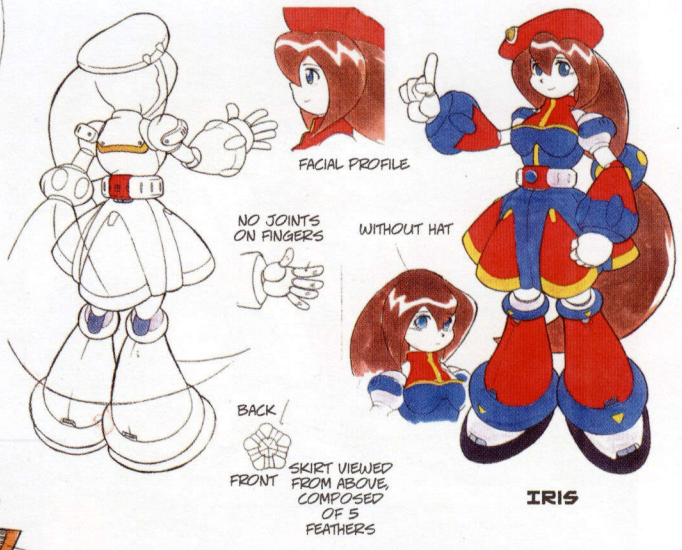


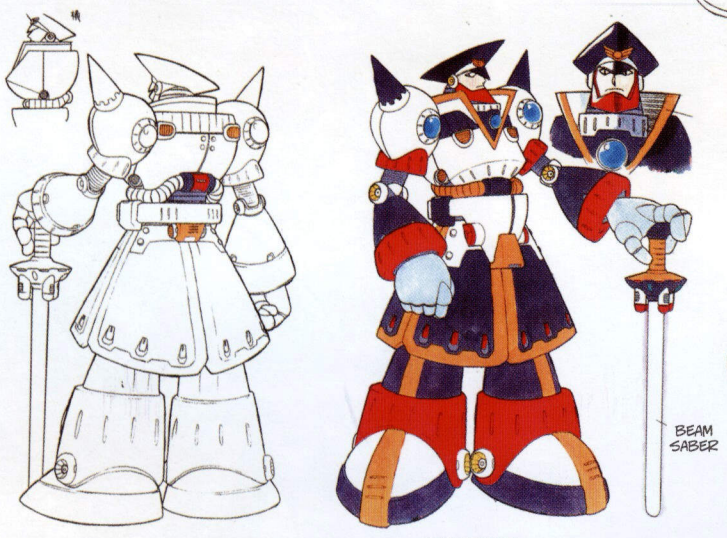
ILLUSTRATION

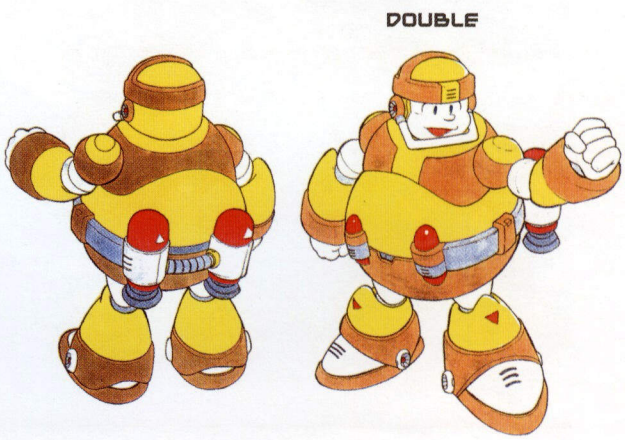



X (FULL ARMOR)

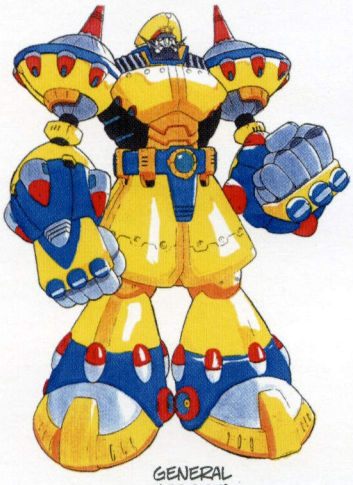




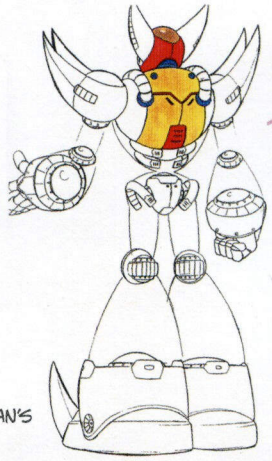



DOUBLE

GENERAL



GENERAL (FRONT)

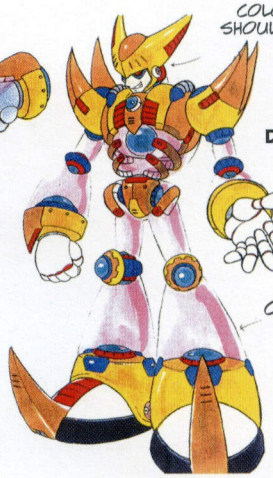


MEGA MAN'S HEIGHT

PLASMA CUTTER

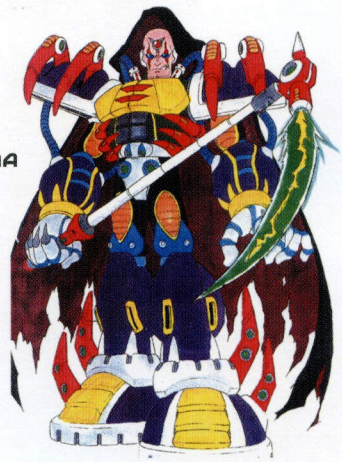
COLOR OF EYES SHOULD BE FAINTER

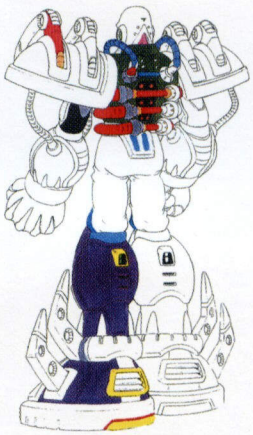
DOUBLE

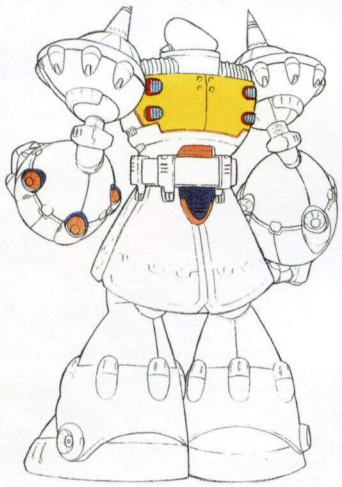


CONSTANTLY FLOWING

SIGMA







GENERAL (BACK)

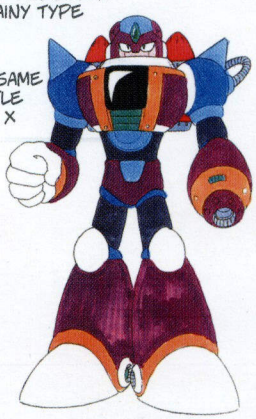
FACIAL PROFILE

Sigma's followers from his Maverick Hunter days

SQUAD MEMBER A
BRAINY TYPE

IS ABOUT THE SAME AS OR A LITTLE TALLER THAN X

STANDS UP STRAIGHT



SQUAD MEMBER B
POWER TYPE

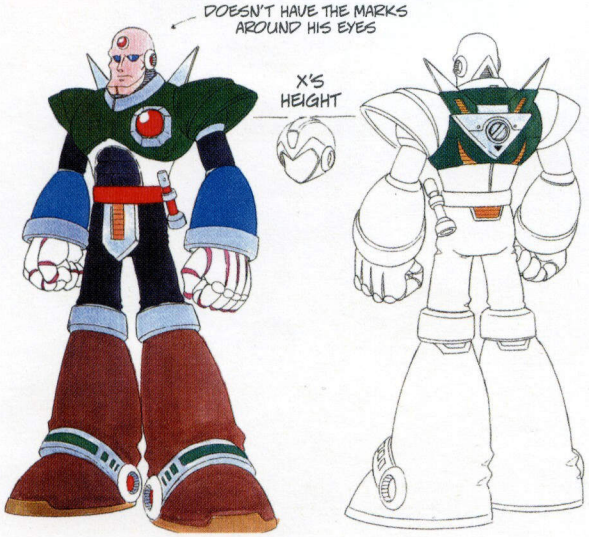
IS ABOUT THE SAME AS OR A LITTLE SHORTER THAN SIGMA

STANDS A LITTLE HUNCHED OVER

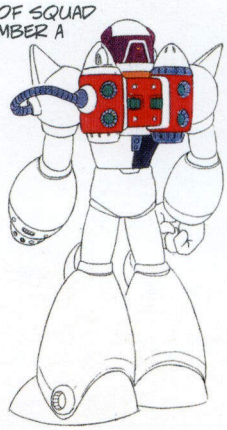
Sigma during his Maverick Hunter days

DOESN'T HAVE THE MARKS AROUND HIS EYES

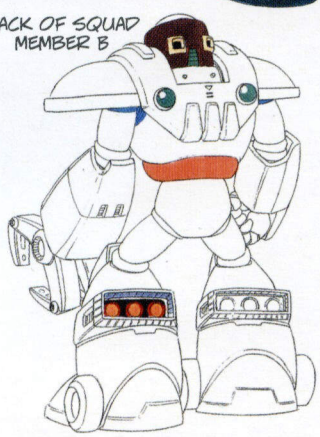
X'S HEIGHT

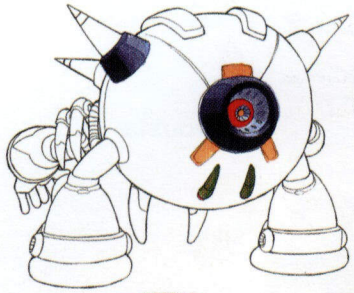


BACK OF SQUAD MEMBER A

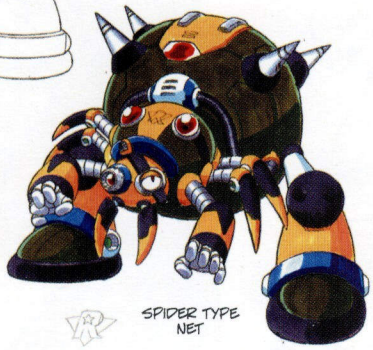


BACK OF SQUAD MEMBER B

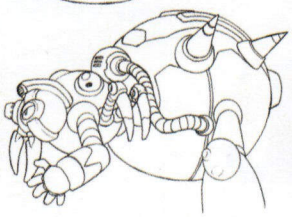


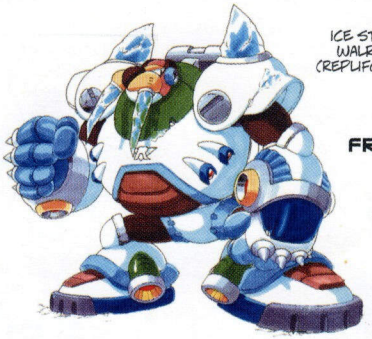


WEB SPIDER



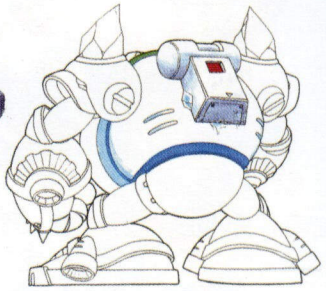
SPIDER TYPE NET

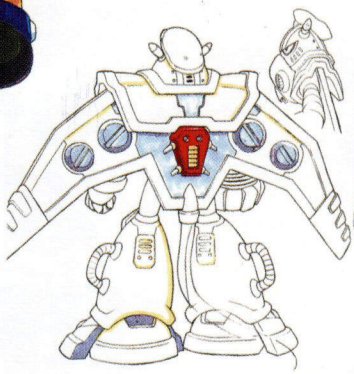




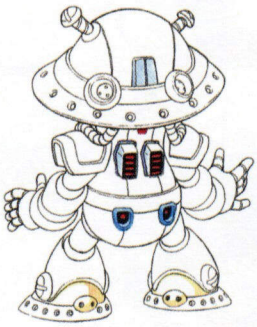
ICE STAGE WALRUS (REPLIFORCE)

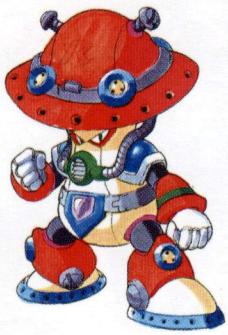
FROST WALRUS



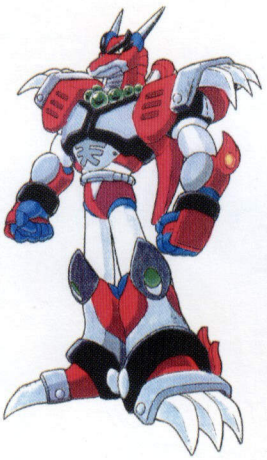


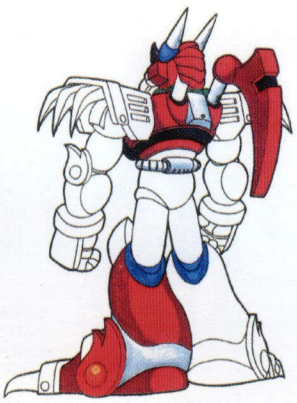
JET STINGRAY



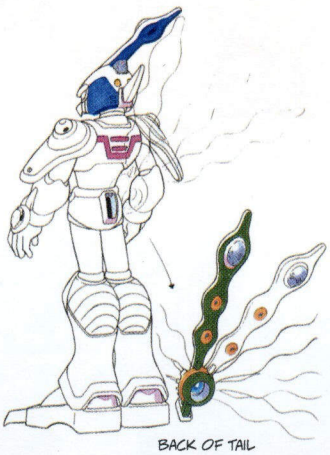


SPLIT MUSHROOM



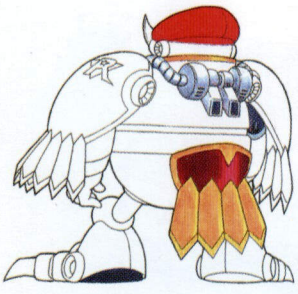


MAGMA DRAGOON



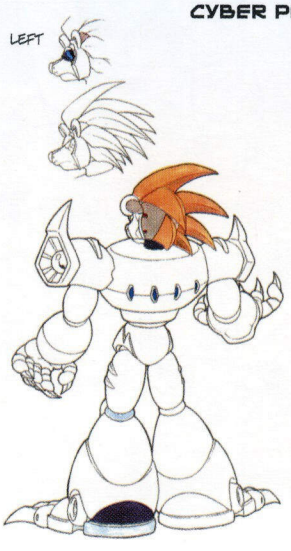
BACK OF TAIL

CYBER PEACOCK



HORNED OWL
LIEUTENANT
ESPECIALLY SKILLED AT SPECIAL NIGHTTIME OPERATIONS.
HE IS VERY PROUD, AND WILL ABSOLUTELY REFUSE TO FOLLOW ORDERS THAT DO NOT COME DIRECTLY FROM HIS SUPERIORS.
HE WAS FRIENDS WITH EAGLE, AND THUS HAS A GRUDGE AGAINST X.
HE DOES NOT GET ALONG WITH PENGUIN AT ALL. (DUE TO SOMEONE CONFUSING HIM WITH A PENGUIN ONE TIME)

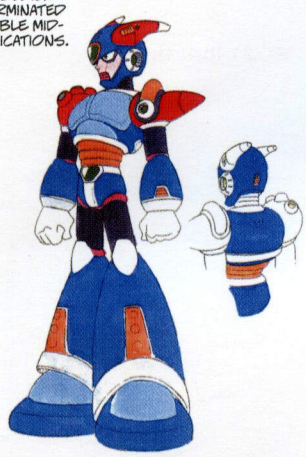
STORM OWL



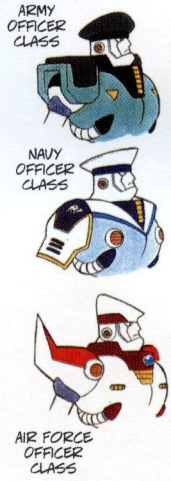
LEFT

SLASH BEAST

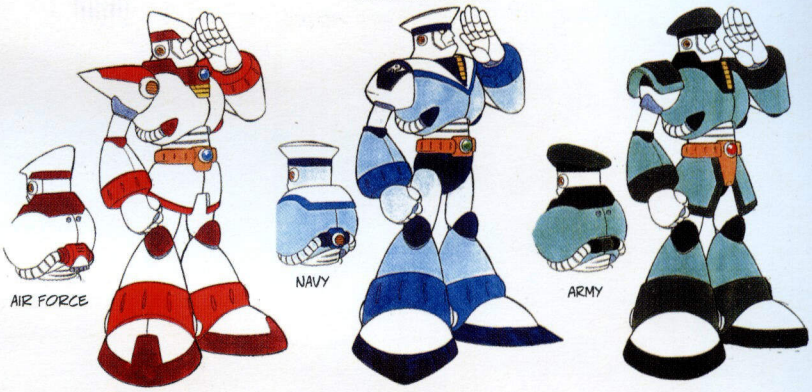
THIS SOLDIER WAS TERMINATED BY DOUBLE MID-COMMUNICATIONS.



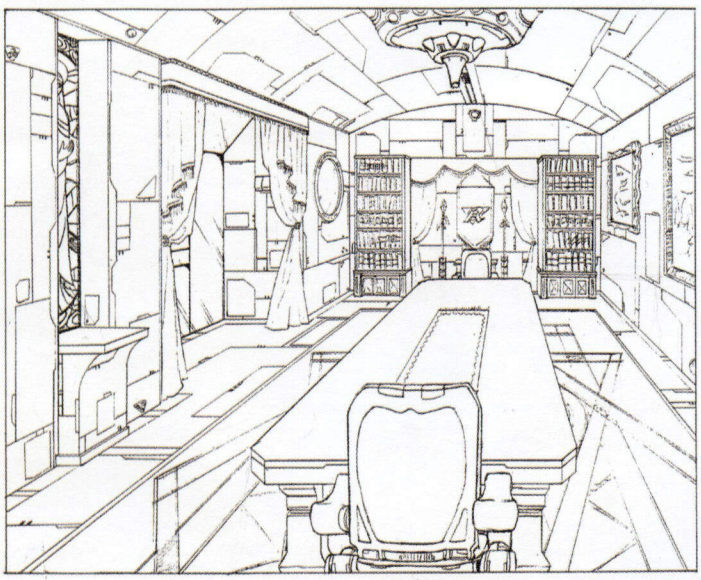
MAVERICK HUNTER

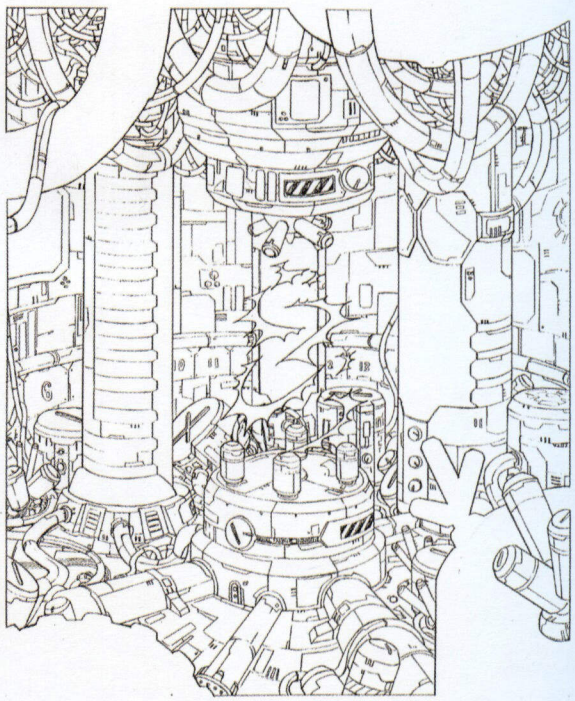


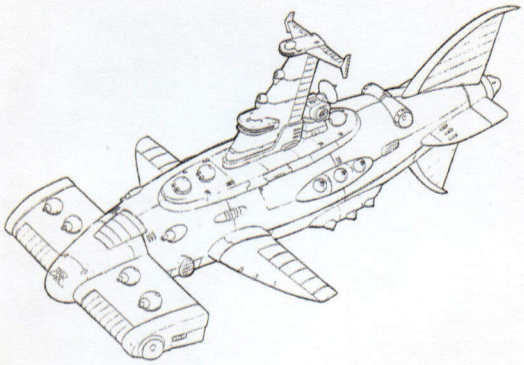
REPLIFORCE

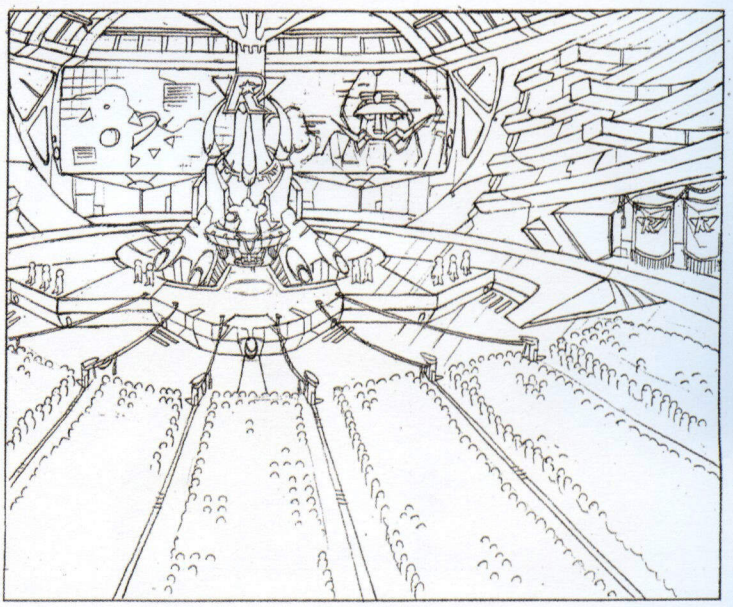


CONCEPT ART

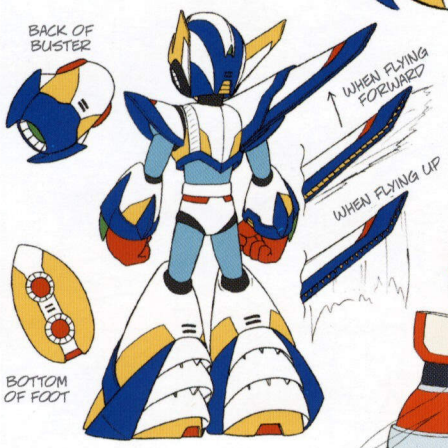


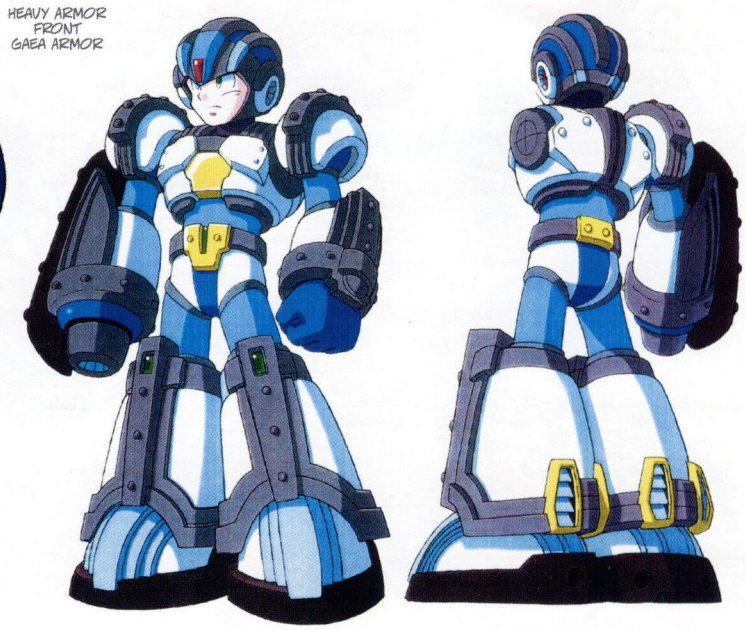




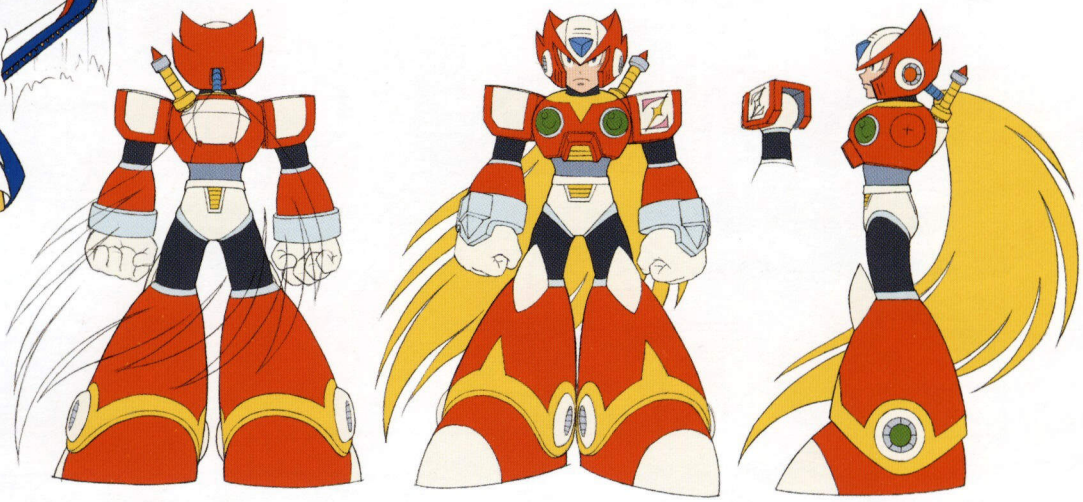


X (FALCON ARMOR)

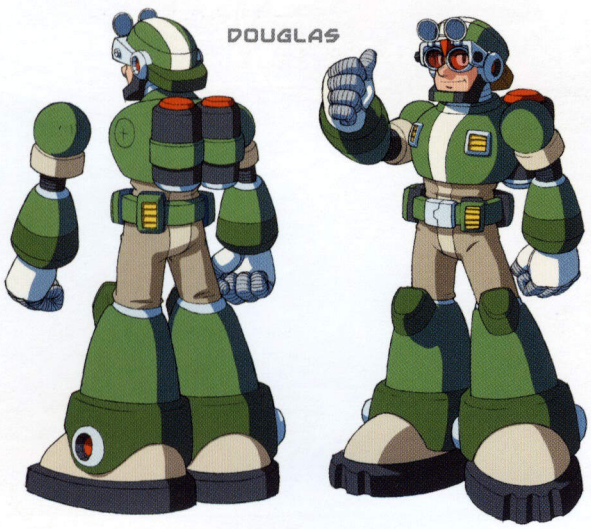




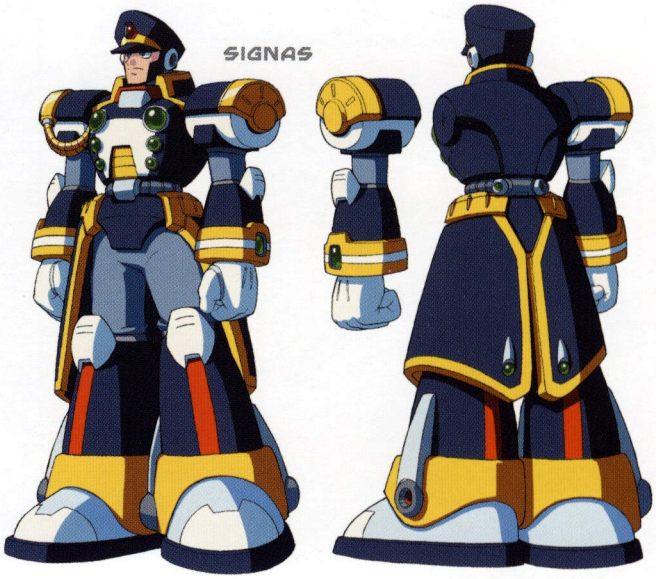
X (GAEA ARMOR)



ZERO

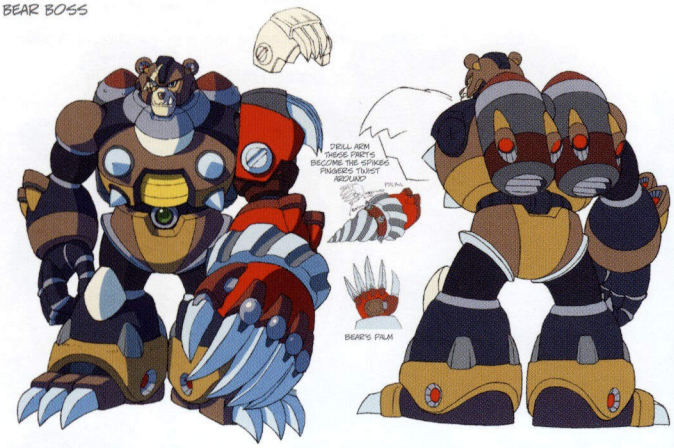


DOUGLAS



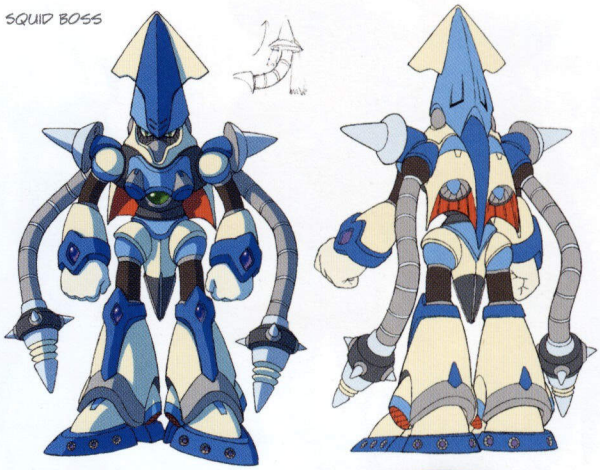
SIGNAS

BEAR BOSS



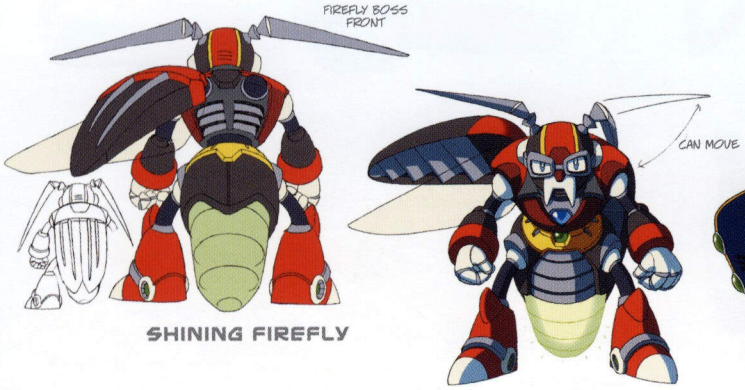
CRESCENT GRIZZLY

SQUID BOSS

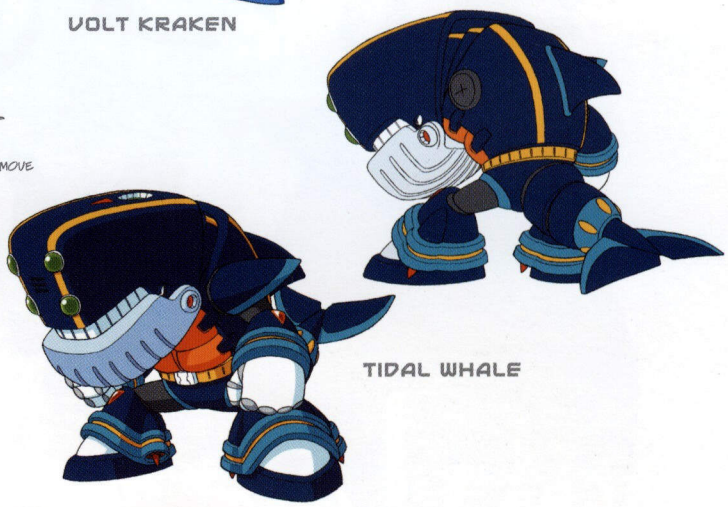


VOLT KRAKEN

FIREFLY BOSS FRONT

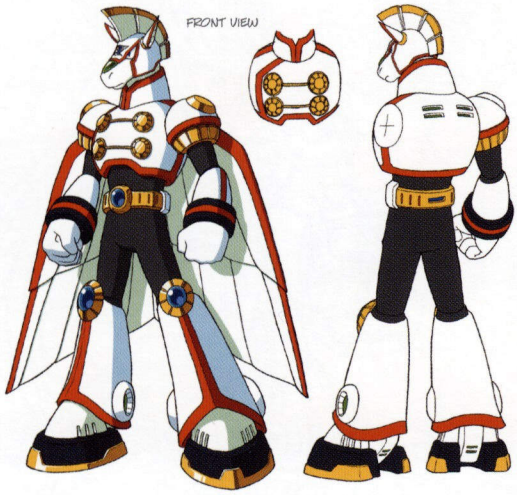


SHINING FIREFLY



TIDAL WHALE

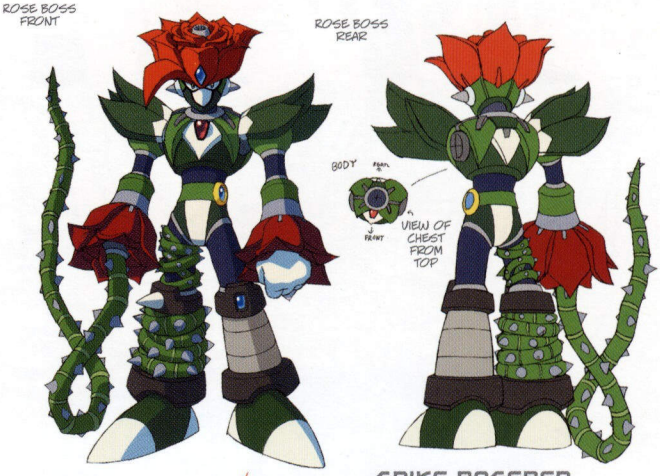
FRONT VIEW



SPIRAL PEGASUS

ROSE BOSS FRONT

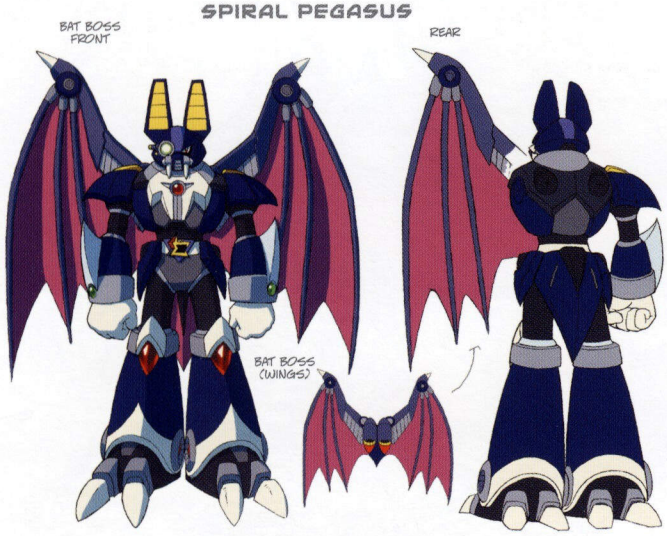
ROSE BOSS REAR



SPIKE ROSERED

BAT BOSS FRONT

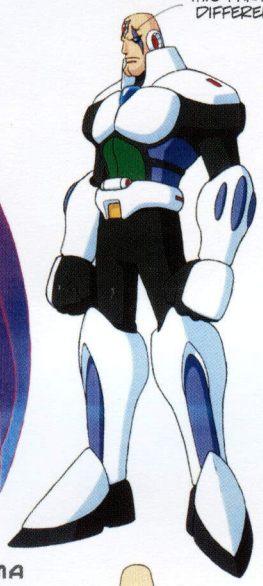
REAR



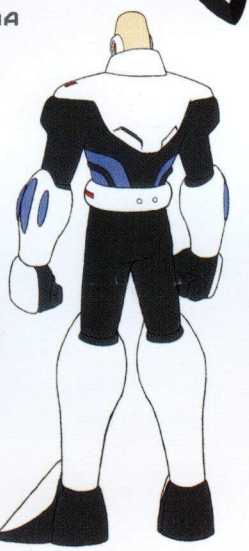
DARK NECROBAT

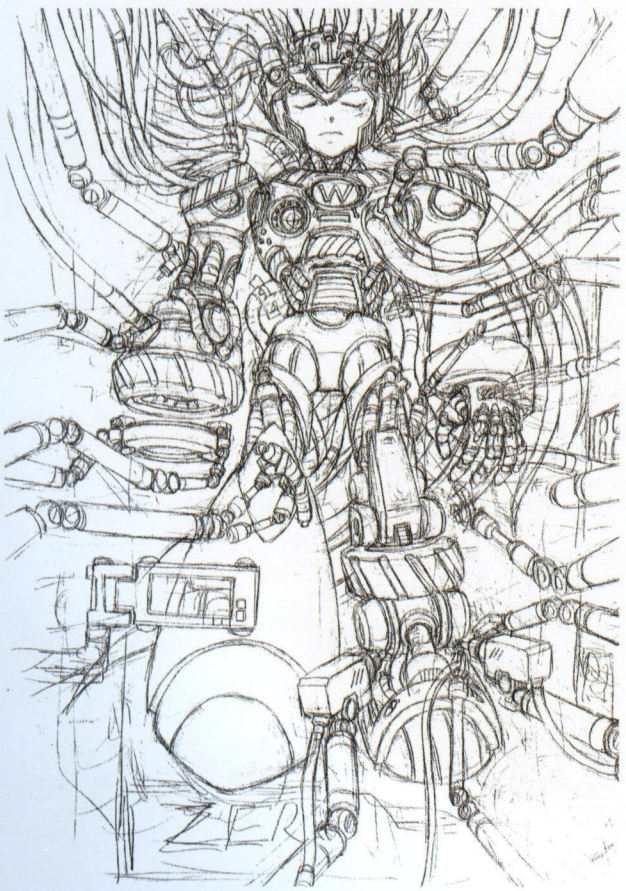
BURN DINOREX

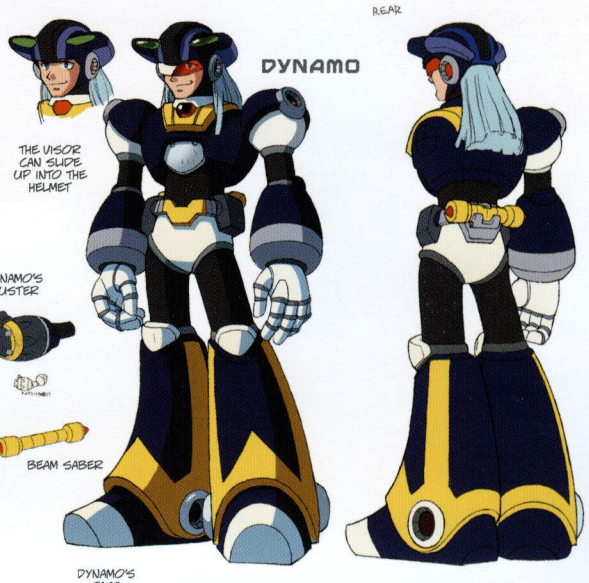
THIS PART IS DIFFERENT

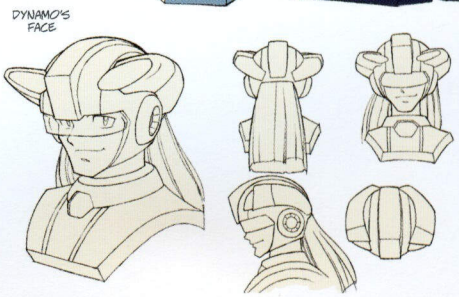


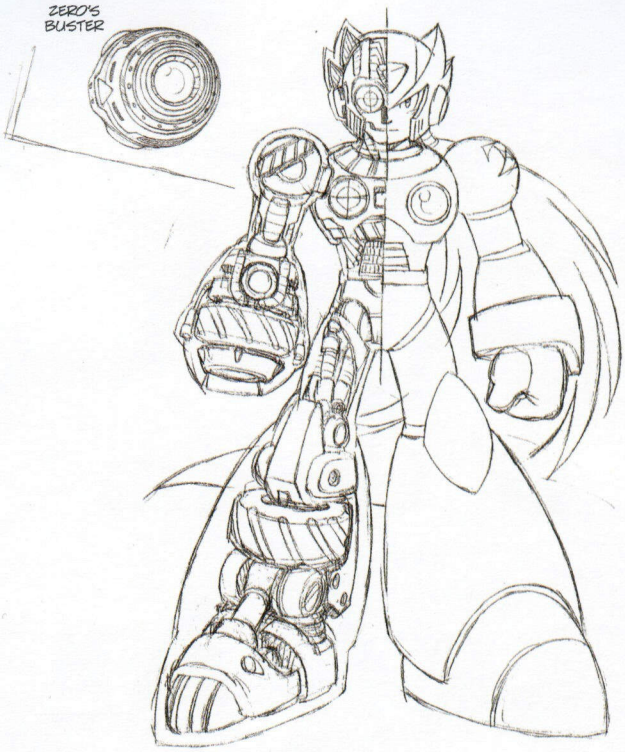
SIGMA

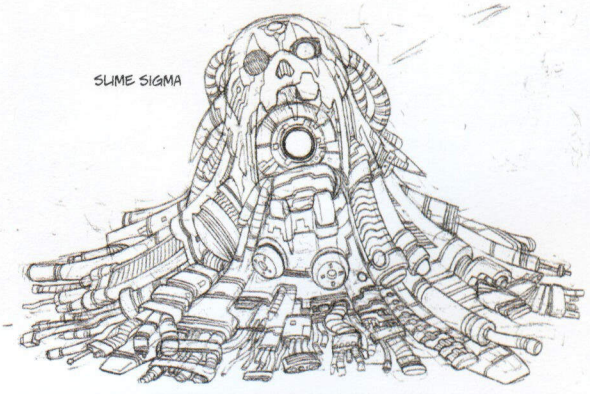




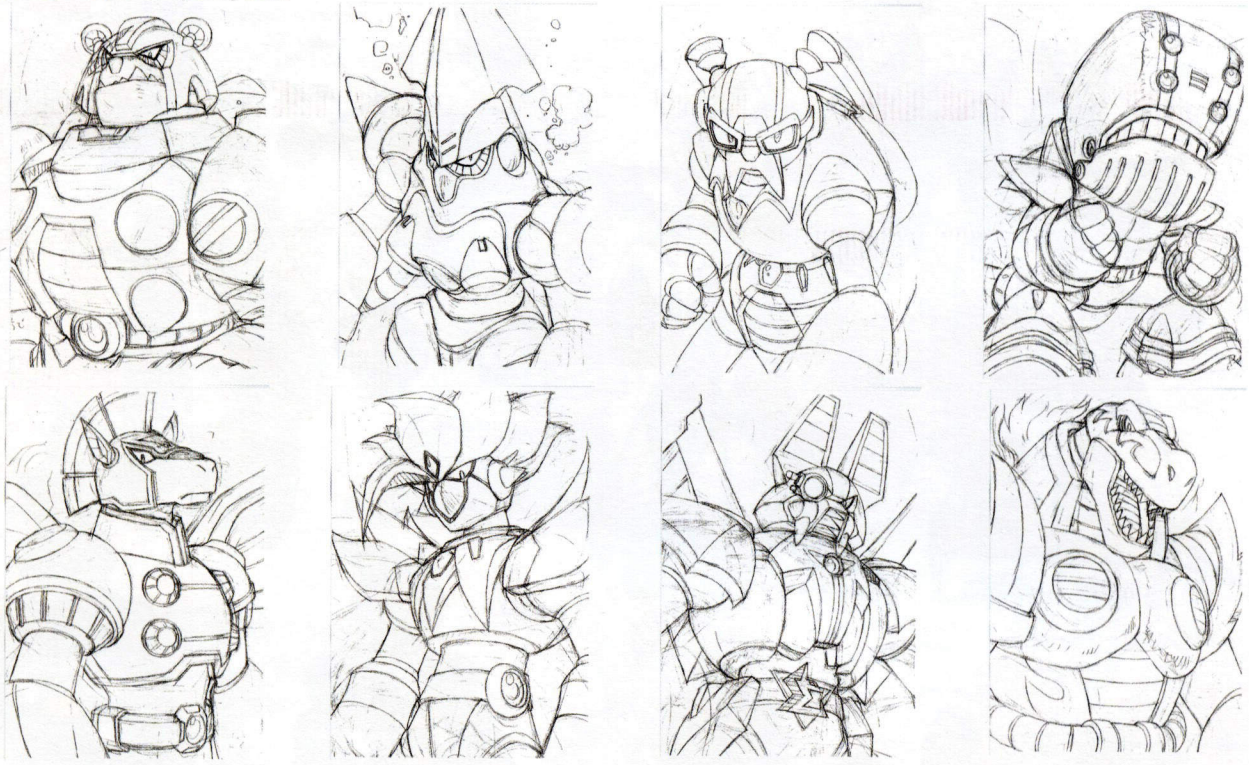




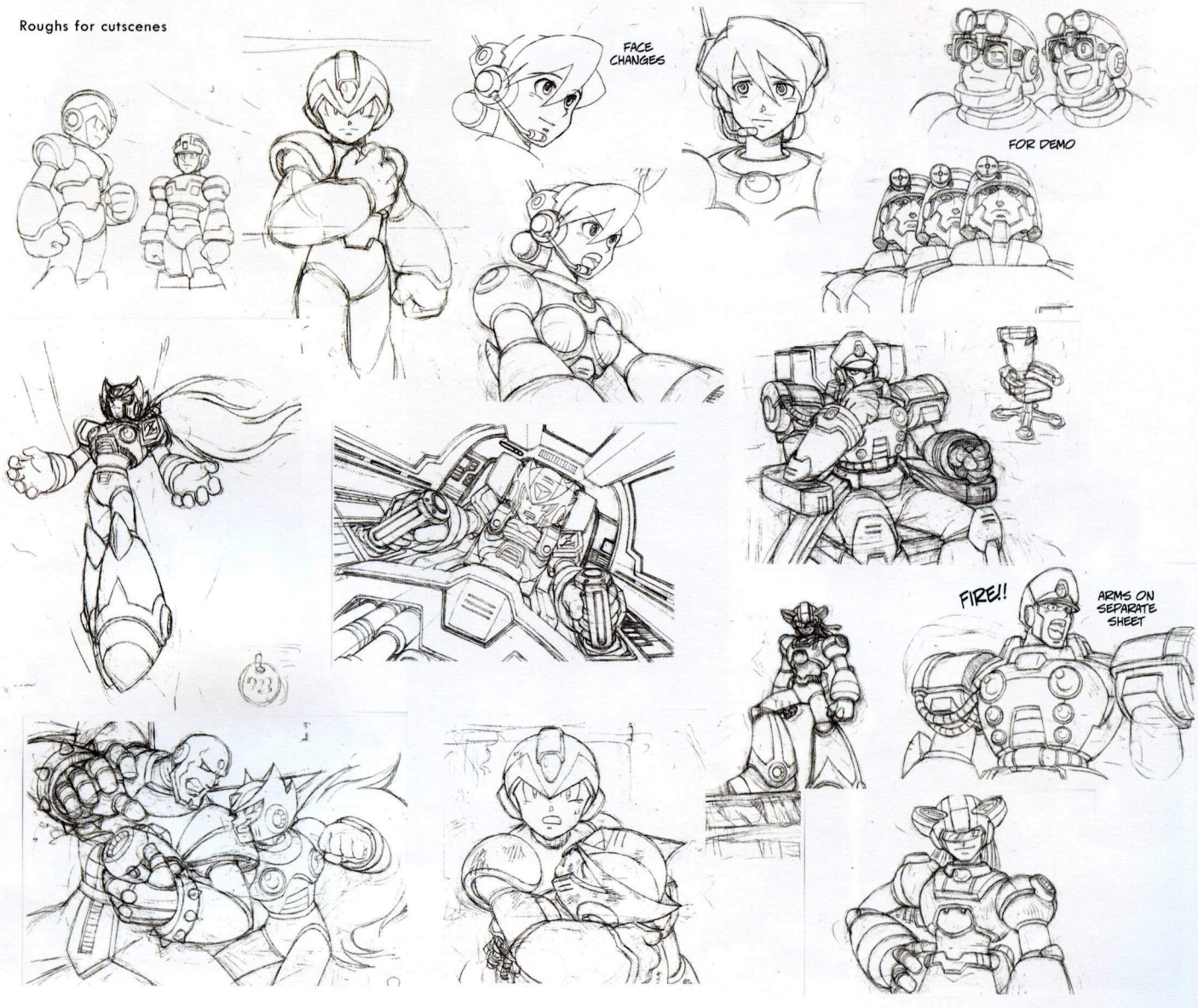




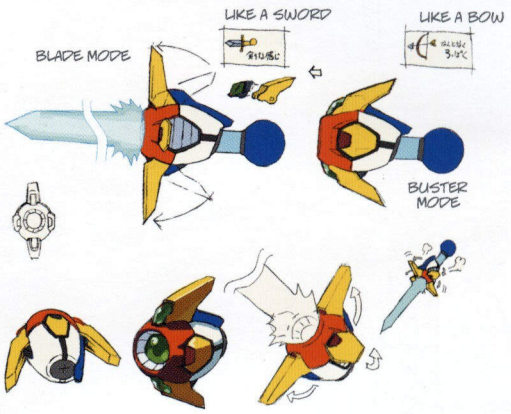
Boss character roughs for opening demo

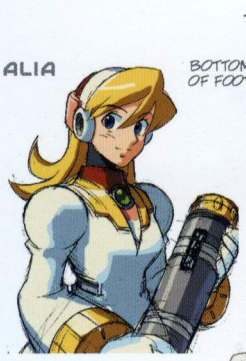


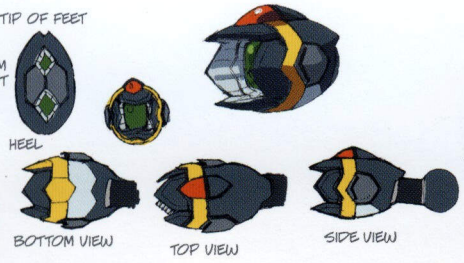
Roughs for cutscenes

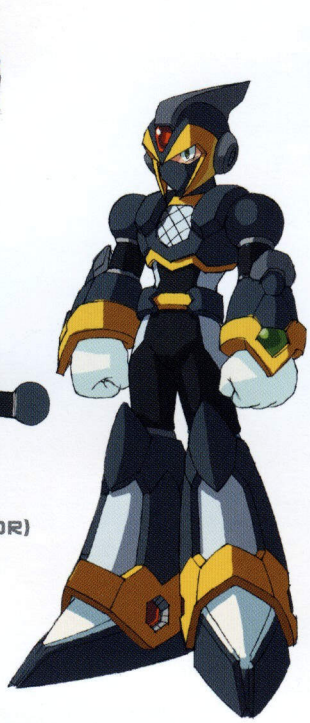


X (BLADE ARMOR)

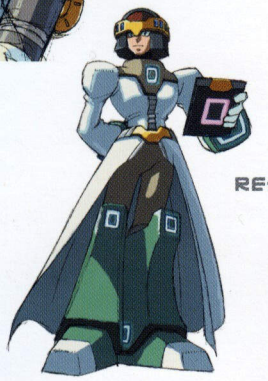




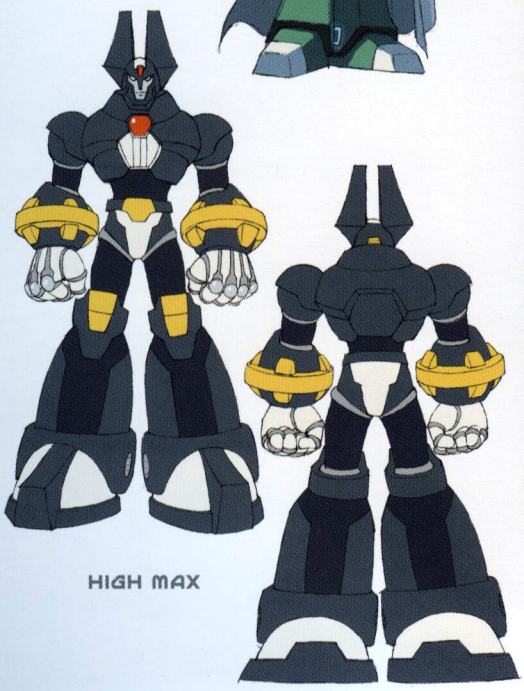




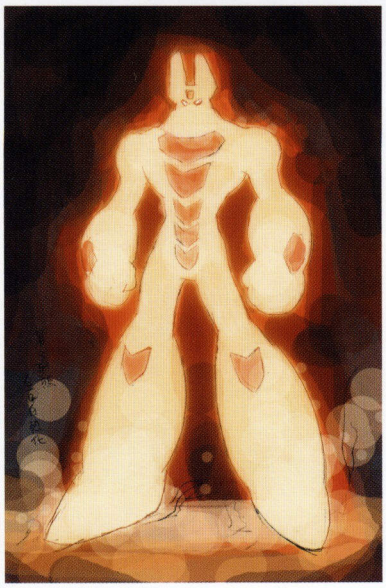
X (SHADOW ARMOR)

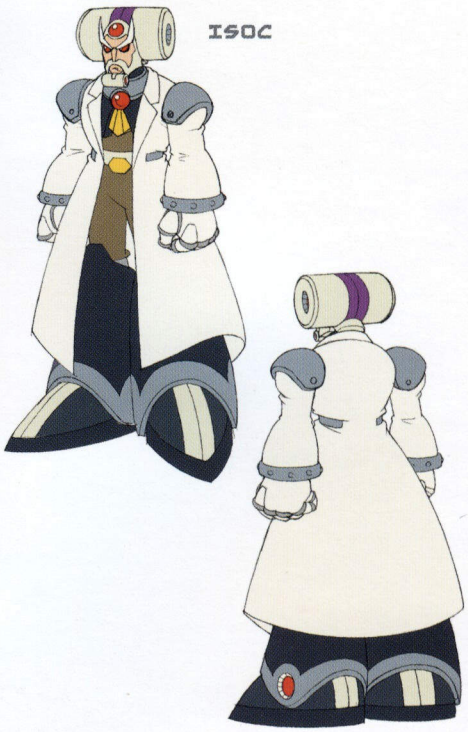


RESEARCHER



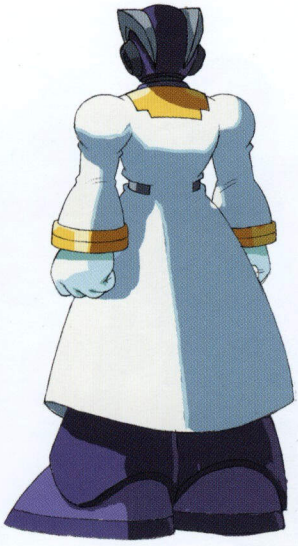
HIGH MAX



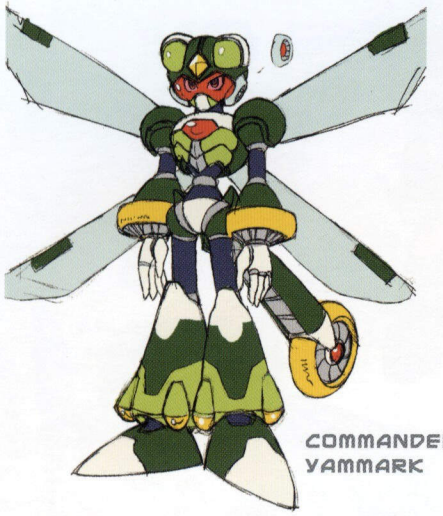


ISOC

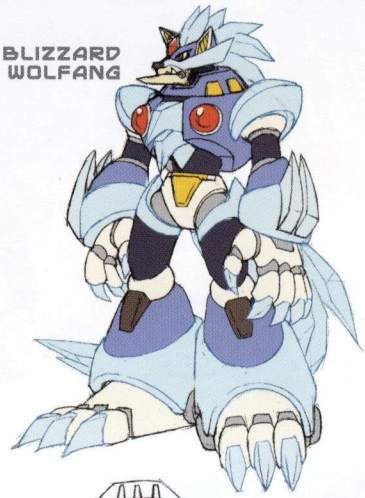
GATE



GATE
(COMBAT MODE)

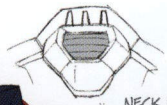


COMMANDER
YAMMARK

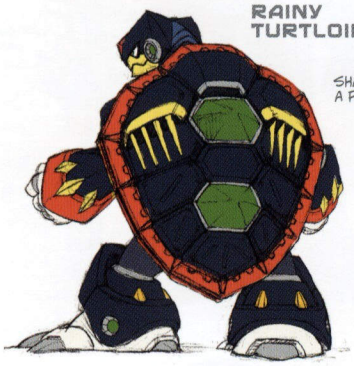


BLIZZARD
WOLFANG

BLAZE
HEATNIX

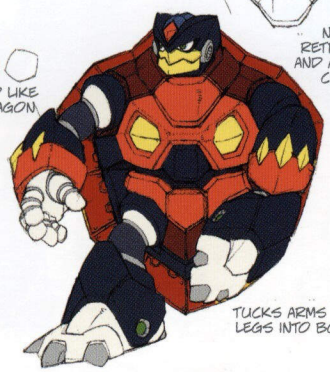


NECK IS
RETRACTABLE,
AND A SHUTTER
CLOSES

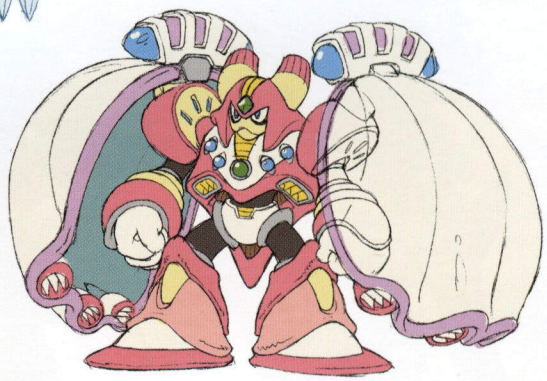


RAINY
TURTLOID

SHAPED LIKE
A PENTAGON.



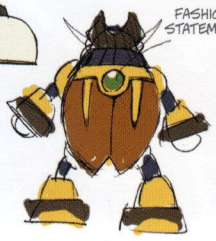
TUCKS ARMS AND
LEGS INTO BODY



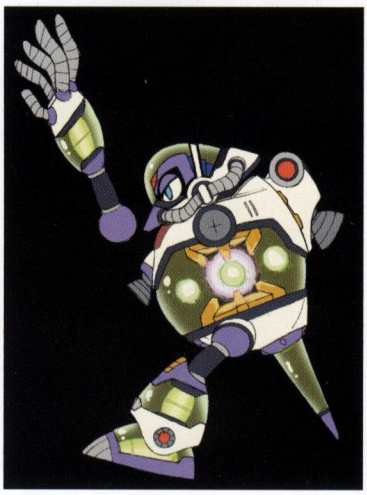
SHIELD SHELDON

METAL SHARK
PLAYER

GROUND SCARAVICH

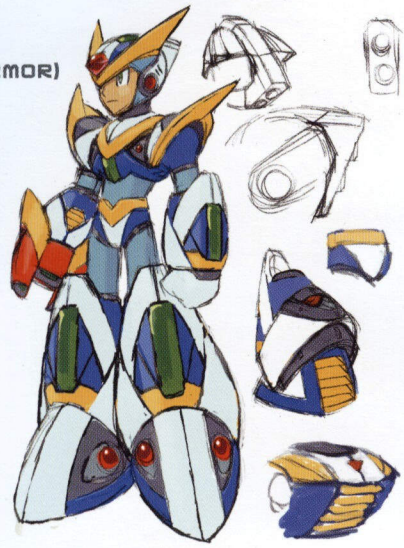


FASHION
STATEMENT



INFINITY MIJINION

X
(GLIDE ARMOR)

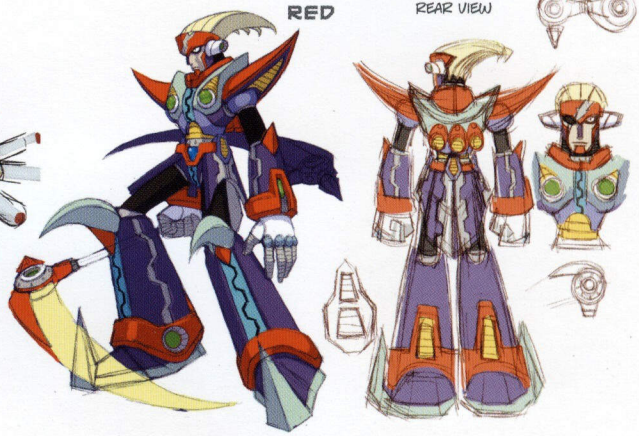


AXL

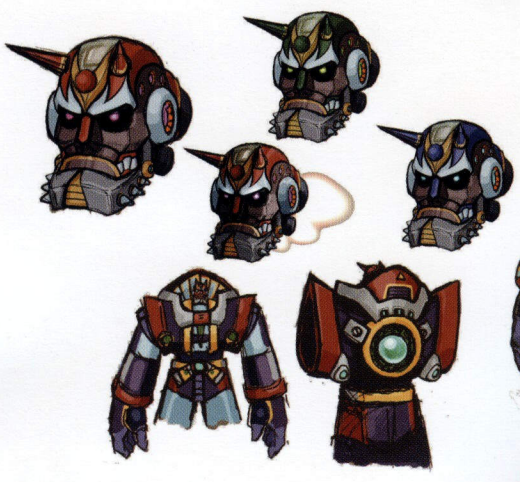
Axl design ideas

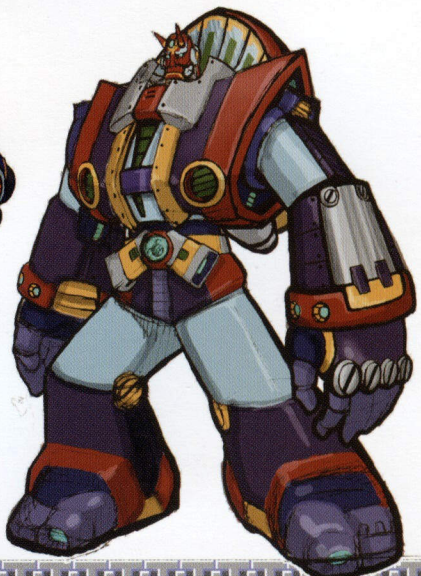
SIGMA

RED



REAR VIEW

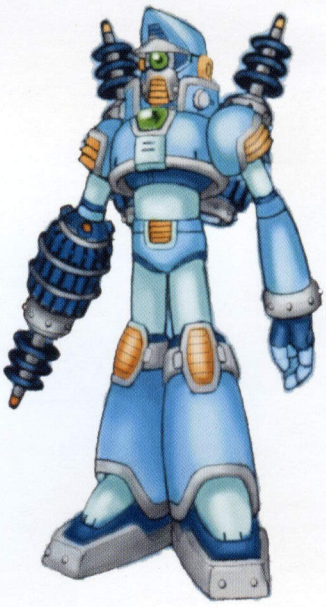




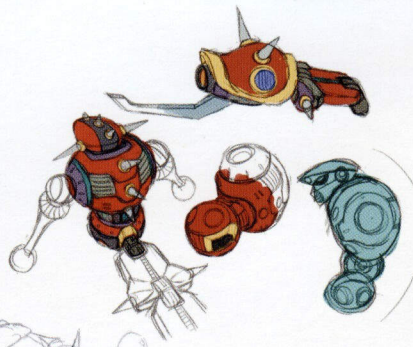
BOLT
BACK
CLAW
ONE LEVEL LOWER
HIGHER
KANGAROO ROBOT
REAR VIEW
VANISHING GUNGAROO
GASOLINE TANK
RIDE BOARSKI
PLEASE DON'T REFER TO THIS ILLUSTRATION FOR ANYTHING EXCEPT THE INSIDE OF HIS STOMACH
TORNADO TONION
THERE IS A DEPRESSION HERE
NOSE IS BLACK
BACK IS CURVED
MINIMIZE RESOURCES
REAR VIEW
FLAME HYENARD
SPLASH WARFLY
SIDE VIEW
THE WINGS ON HIS HEAD TURN INTO A BLADED WEAPON
HANDLE COMES OUT OF NOWHERE
REMOVING THEM FROM HIS HEAD DOES NOT RESULT IN HOLES
BACK
TUBES ARE TRIANGULAR AND COME OUT OF THE TANK
OXYGEN TANK (?) IT MIGHT ACTUALLY BE FILLED WITH COMPRESSED WATER
THERE'S A SCREW ON THE LID
JOINT
FRONT
SIDE
REAR
BODY
UNDIES
FROM TORSO
IRON
SIDE
FRONT
TOP
PIPE
RIDGES ARE ONLY ON THE BACK
RIGHT HAND
SNIPE ANTEATOR
TOP
BOTTOM
SOLDIER STONEKONG
CROW
WIND CROWRANG
BOARD WINGS
SAME WINGS AS HANDS PROTRUDE FROM SHOULDERS
SIMILAR TO MAZINGER
HATCHLINE ARMOR
TAIL
LIKE ZERO'S SHOULDERS
TOP VIEW
MISSILE WILL LAUNCH FROM ONE OF THESE PLACES
SUITS COULD OPEN
SUITS EMIT LASERS TO MAKE A SHORT BLADE COMBO OR MAYBE JUST ONE LASER
JUST THE TIP OF THE BLADE COULD BE SHARP
BOOMERANGS COME OUT OF HERE TOO

ALUCE

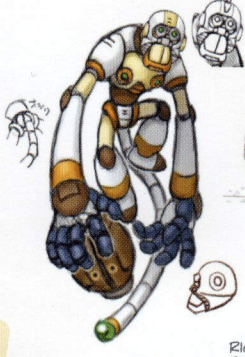
CEDAR

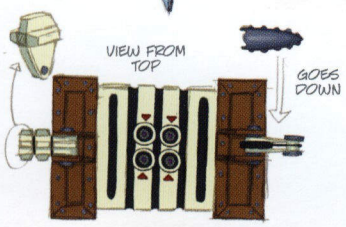


ENEMY CHARACTERS



FOR LEADER

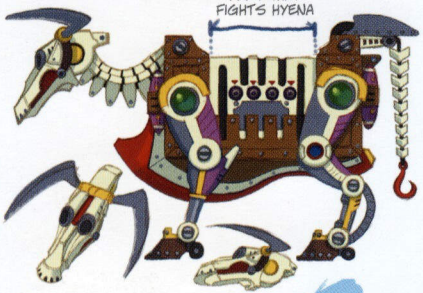




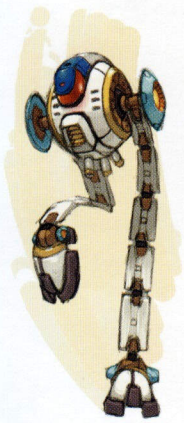
VIEW FROM TOP

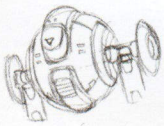
GOES DOWN

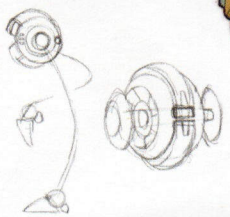
BULKIER THAN SMALL MONKEY

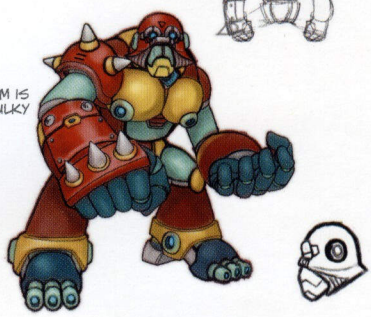


PART THAT FIGHTS HYENA









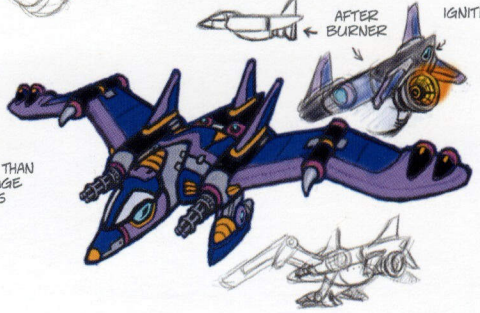
RIGHT ARM IS EXTRA BULKY

BOTTOM

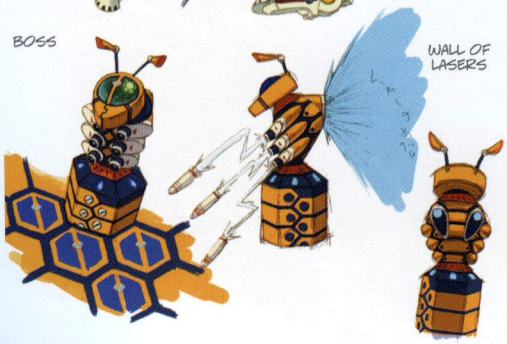
BUM

AFTER BURNER

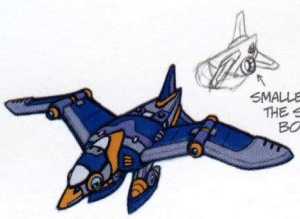
IGNITION



BOSS



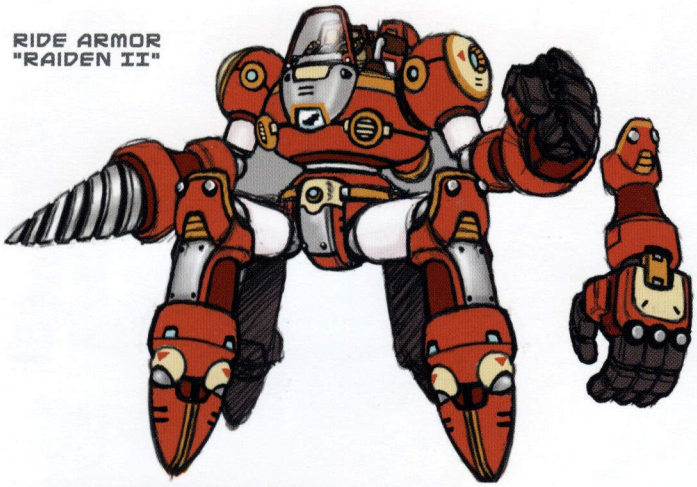
WALL OF LASERS



SMALLER THAN THE STAGE BOSS

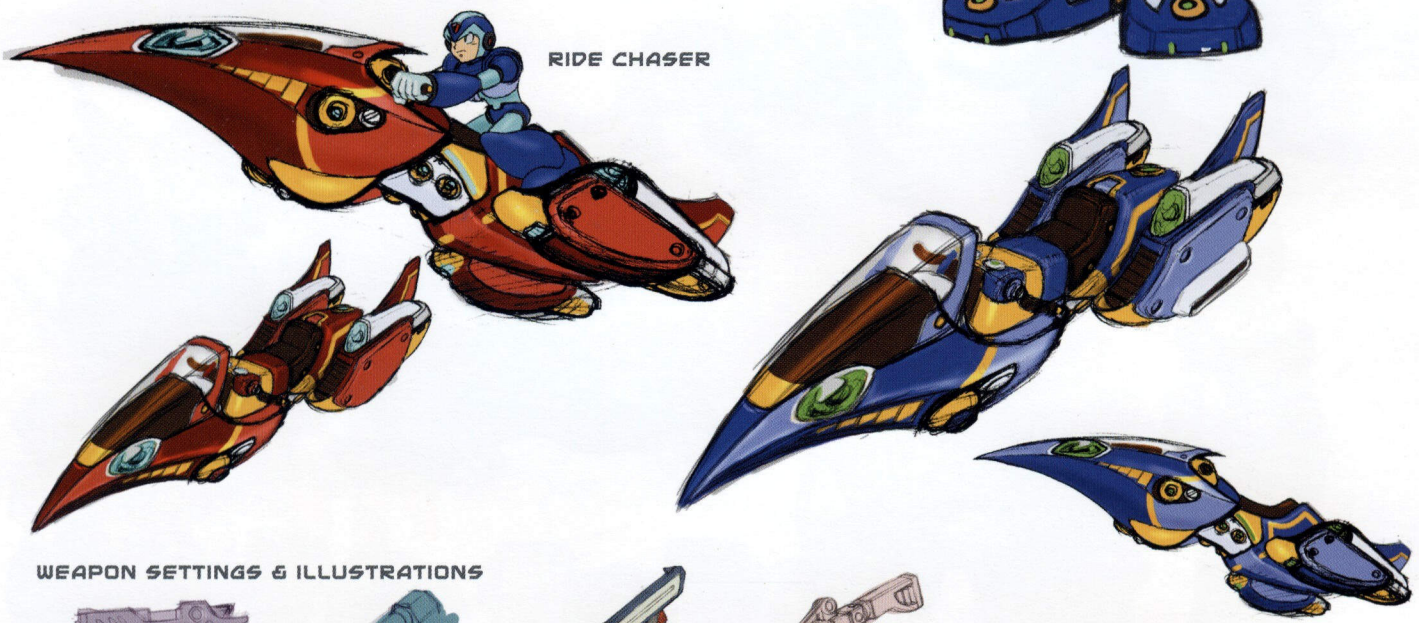
NECK
NECK
REAR
BACK
CAMERA
ABOUT 6 OR SO?
JET ON BACK
NOT FINAL

RIDE ARMOR "RAIDEN II"

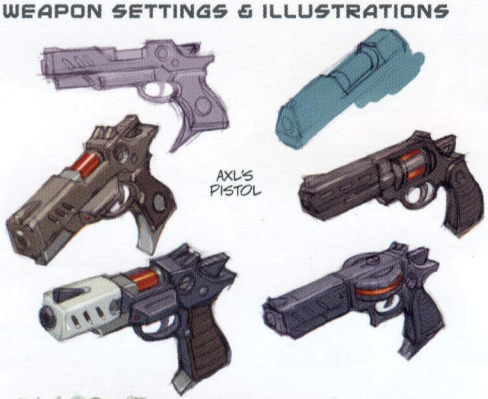


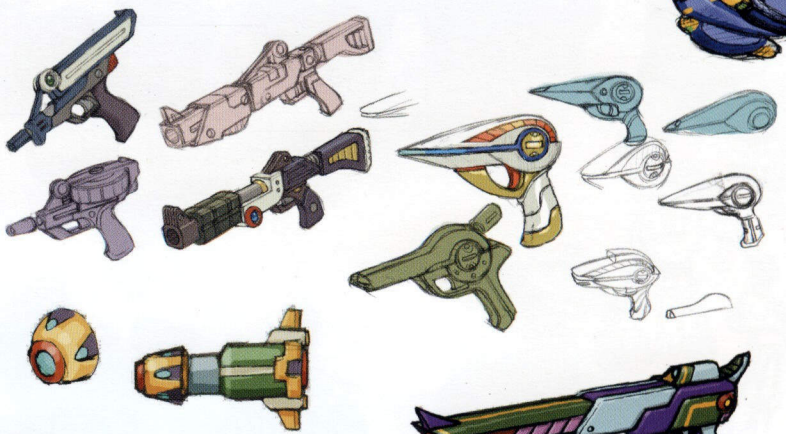
RIDE ARMOR "GOUDEN"

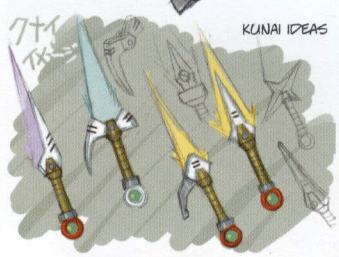
RIDE CHASER

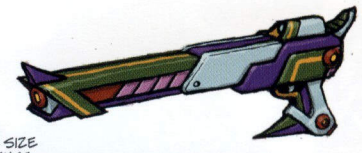


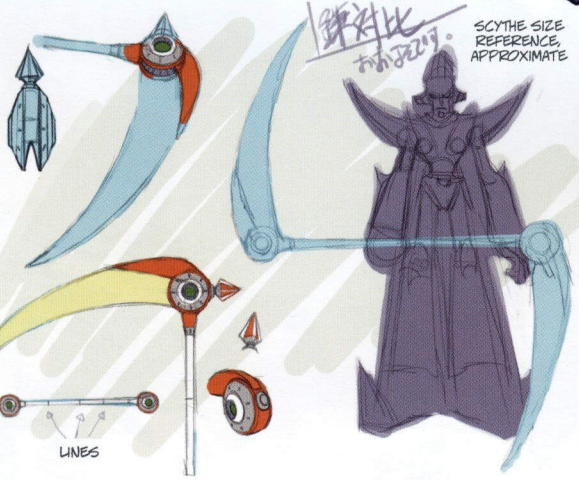
WEAPON SETTINGS & ILLUSTRATIONS

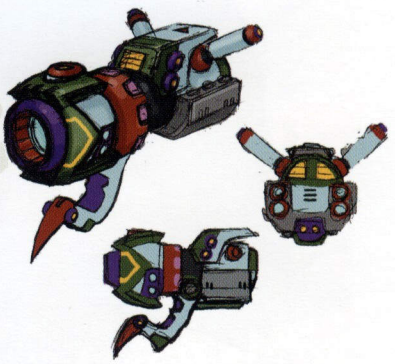












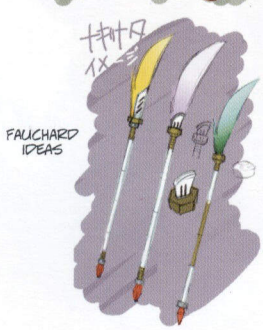
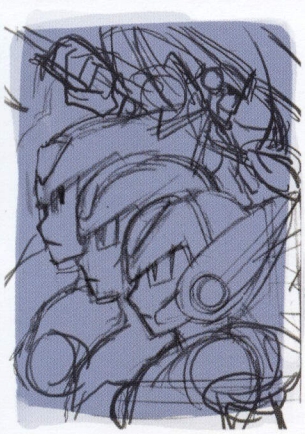


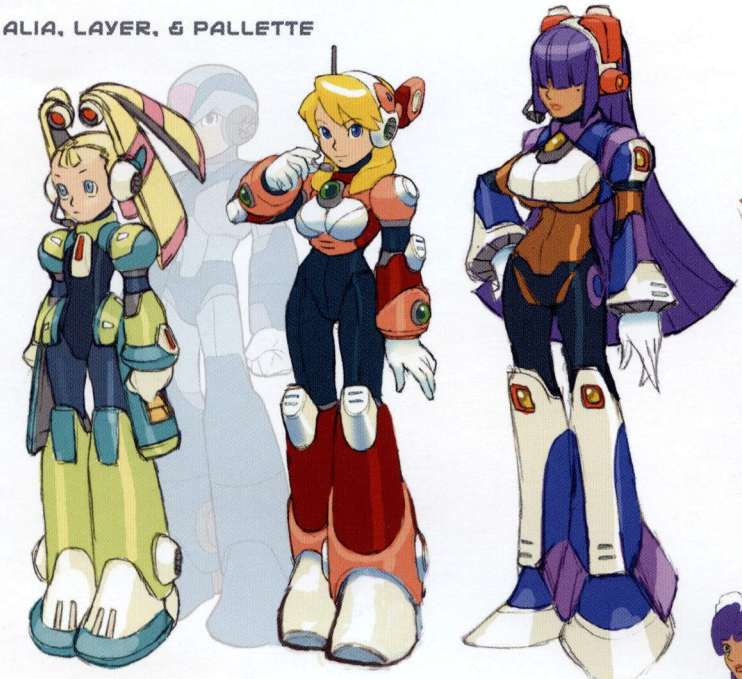
ILLUSTRATION FOR MOBILE CAPCOM BY RYUJI HIGURASHI

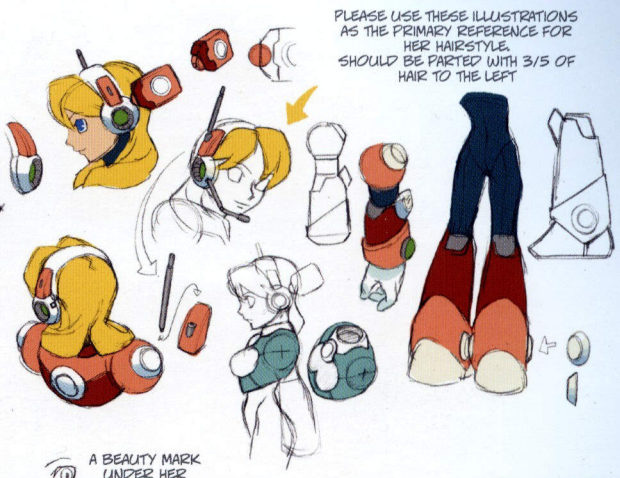


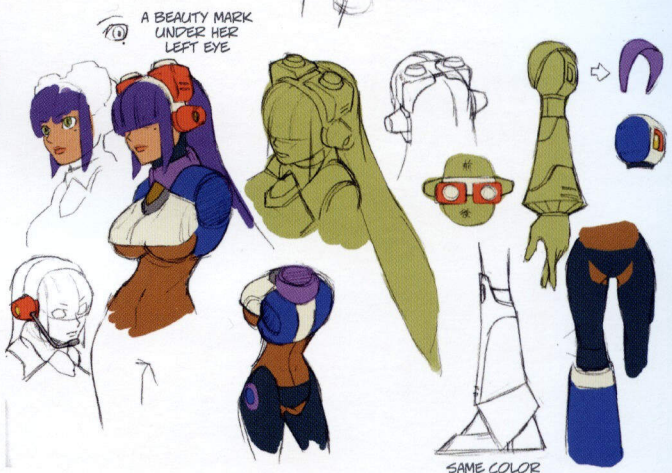
MAIN ILLUSTRATION DESIGNS

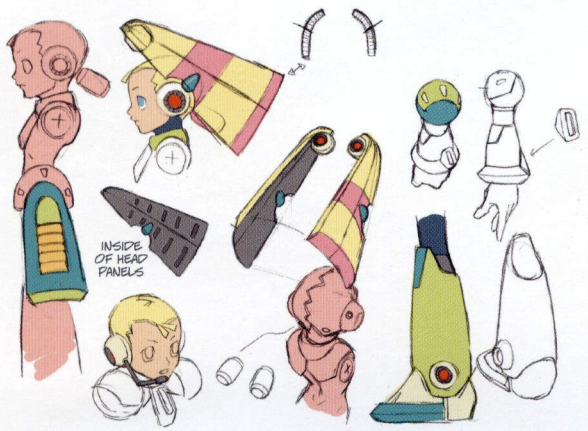
X
AXL
CONTRAILS APPEAR WHILE HE IS MOVING AROUND
ZERO
AX

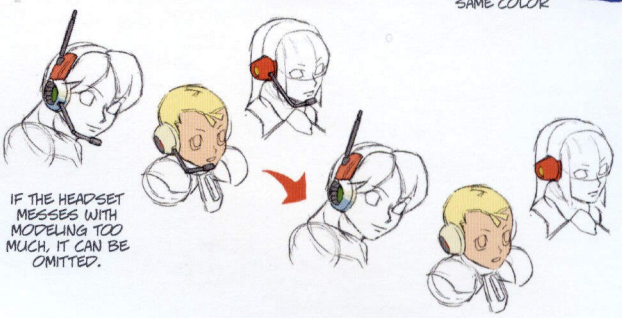
ALIA, LAYER, & PALLETTE



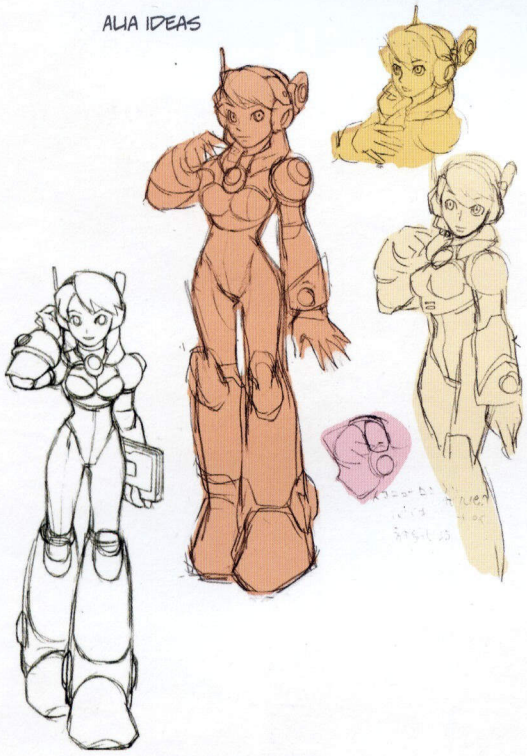




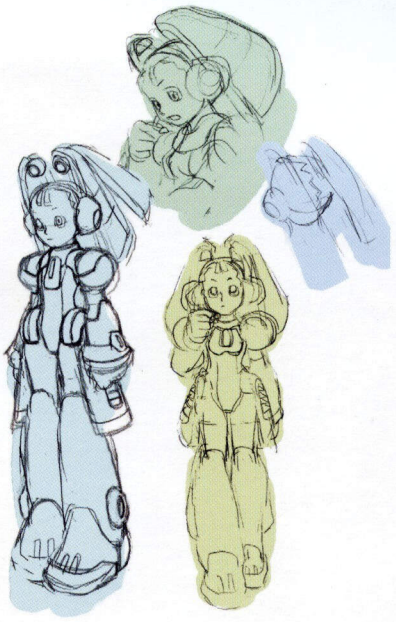




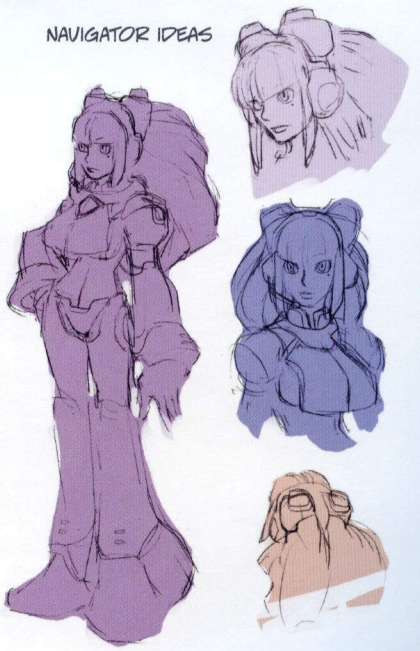
ALIA IDEAS

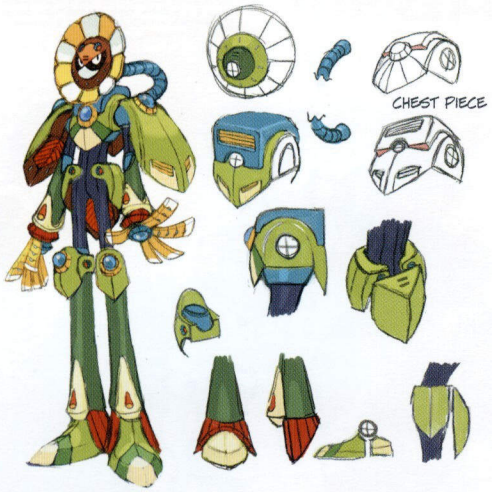


NAVIGATOR IDEAS

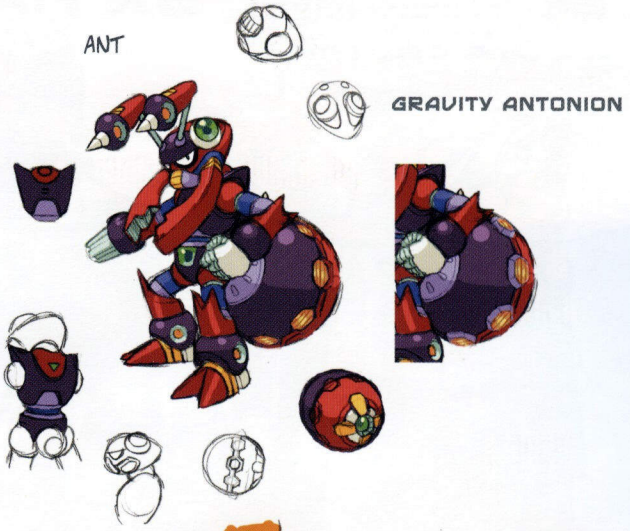


NAVIGATOR IDEAS

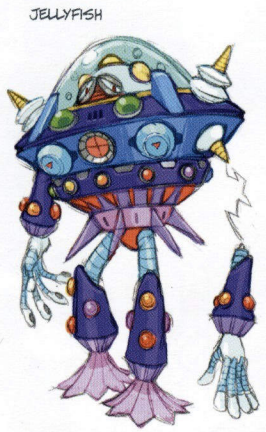




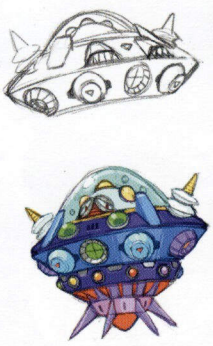
OPTIC SUNFLOWER

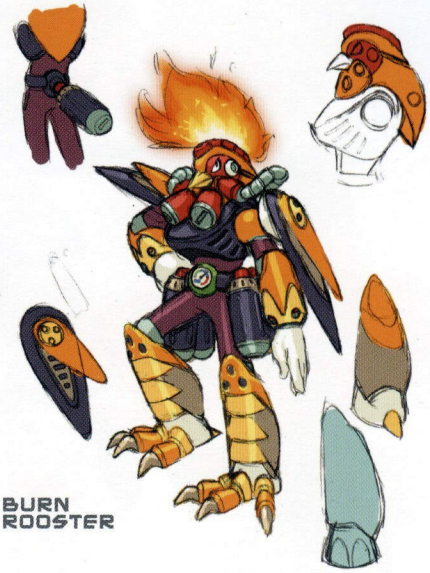


DARK MANTIS

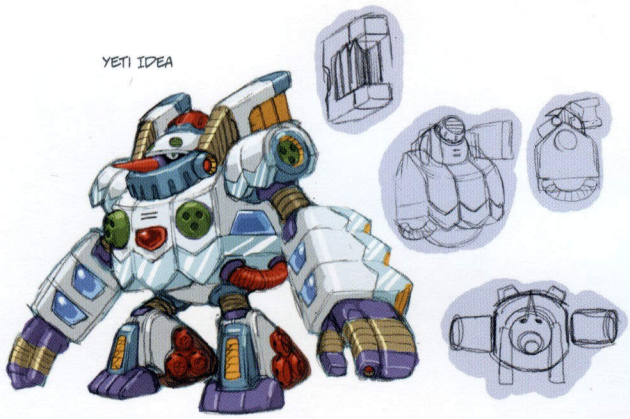


GIGABOLT MAN-O-WAR



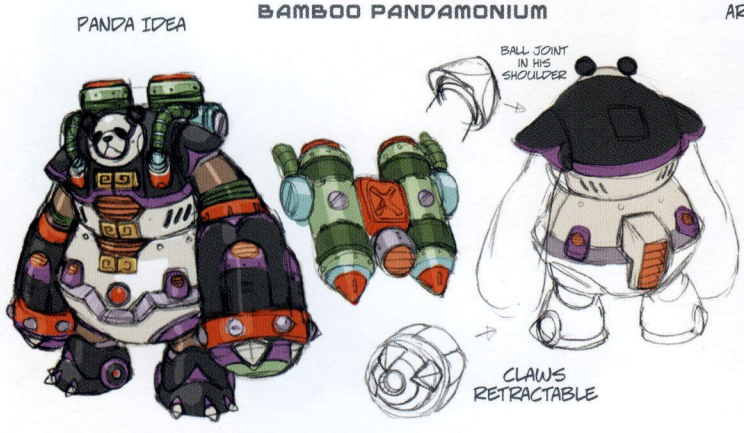


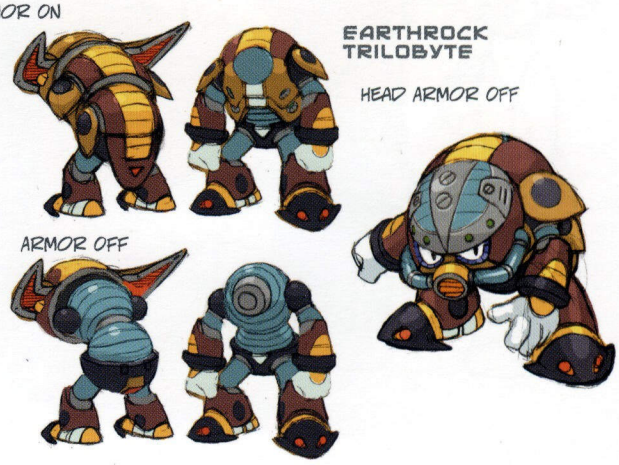
BURN ROOSTER



AVALANCHE YETI

BAMBOO PANDAMONIUM

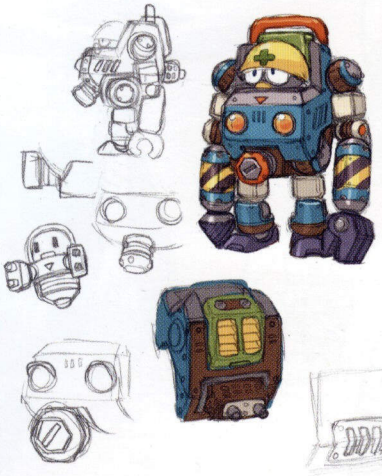


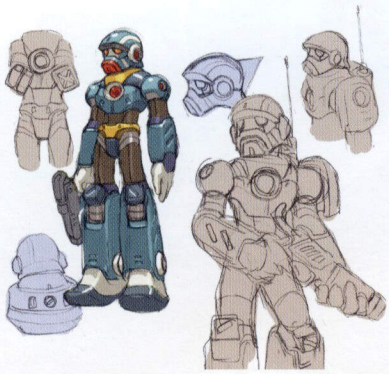


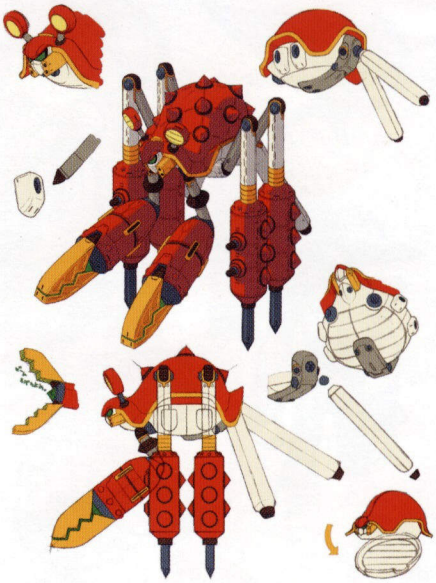
LUMINE
CRAZY LUMINE
CLOSE-UP OF EYE
DESIGN IS THE SAME FRONT AND BACK
WHITE LINE CURVES AROUND BICEP
THERE ARE GROOVES
FRONT
FAKE SIGMA IDEA
SIGMA
VILE IDEAS
MILITARY FREAK HIGH-END SPECS
INSIDE OF SHOULDER
BACK OF SHOULDER CANNON
VILE V

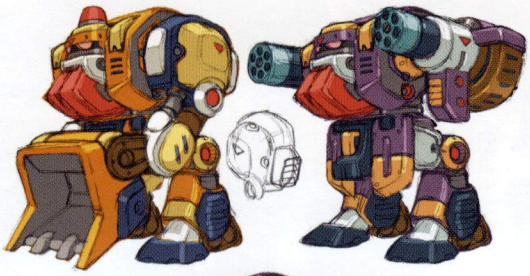
ENEMY CHARACTERS

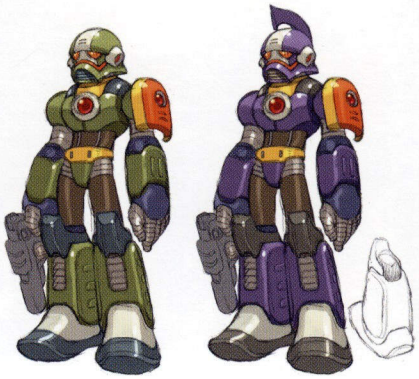
CRADLE
TIN RIDE

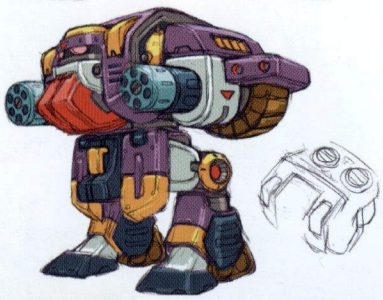


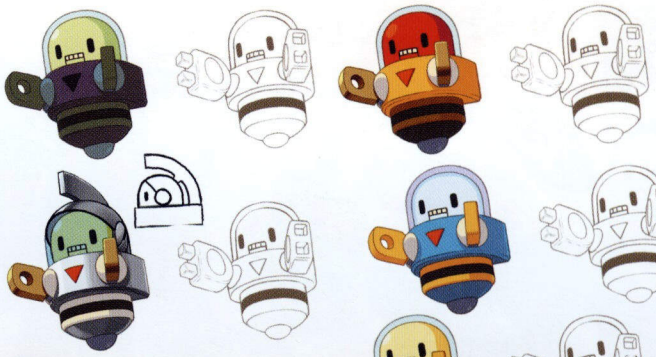


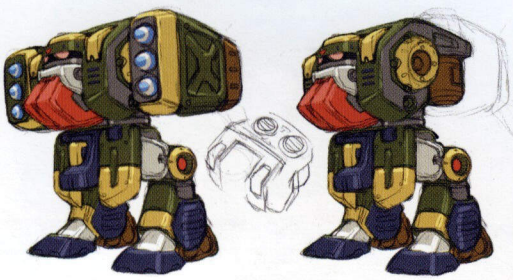




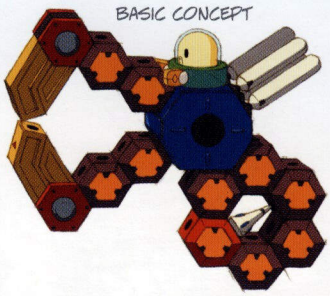


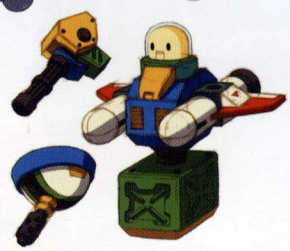


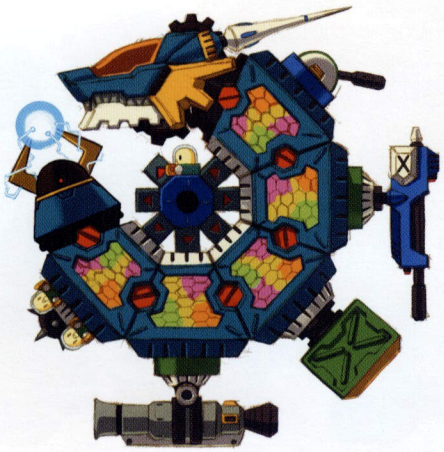


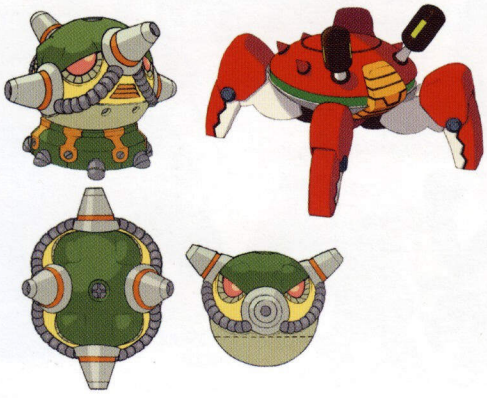


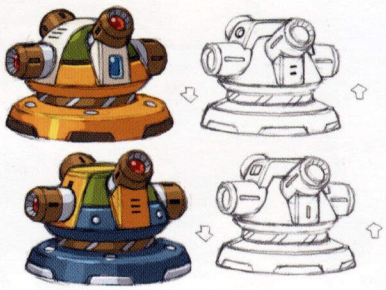
BASIC CONCEPT

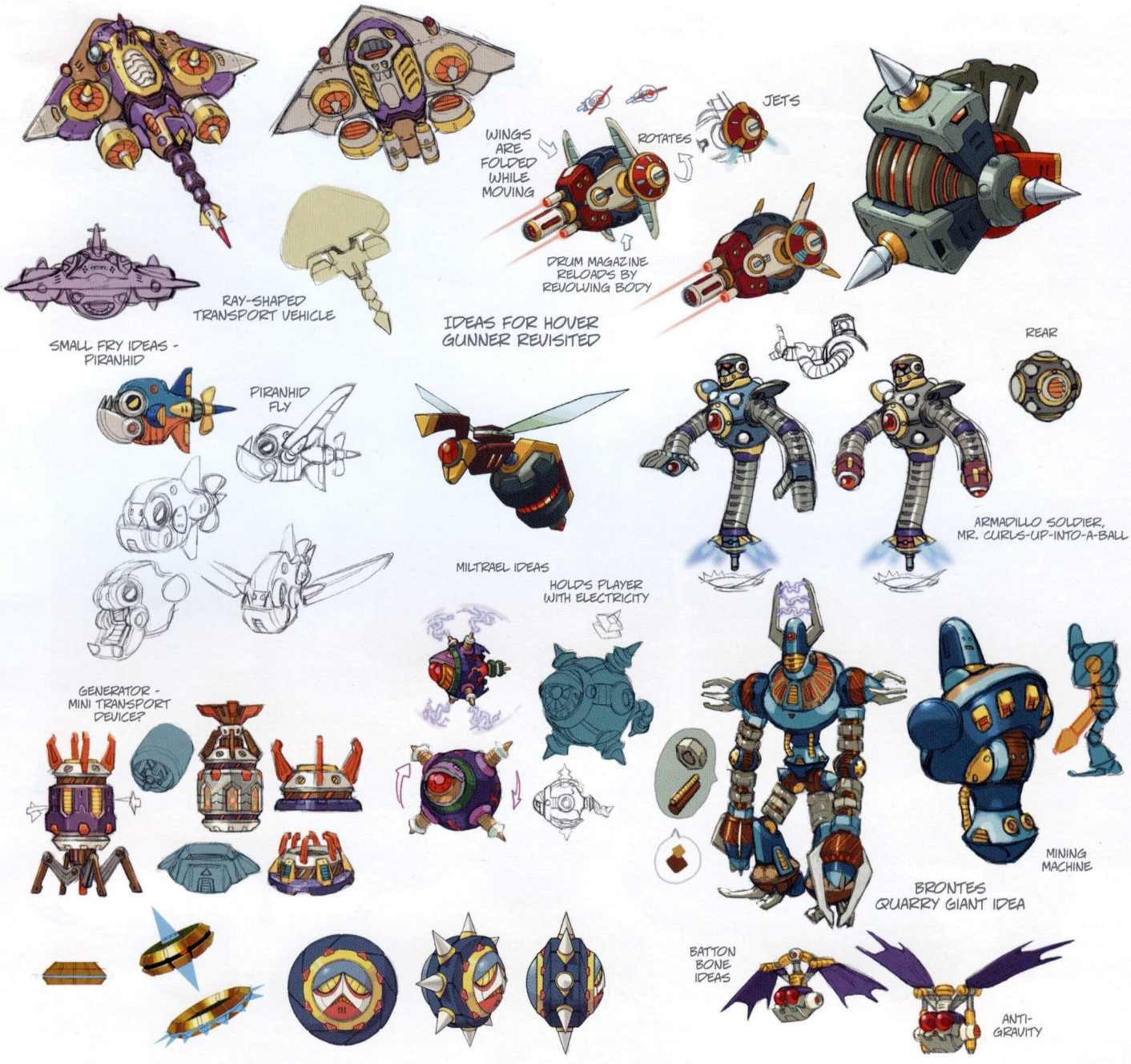




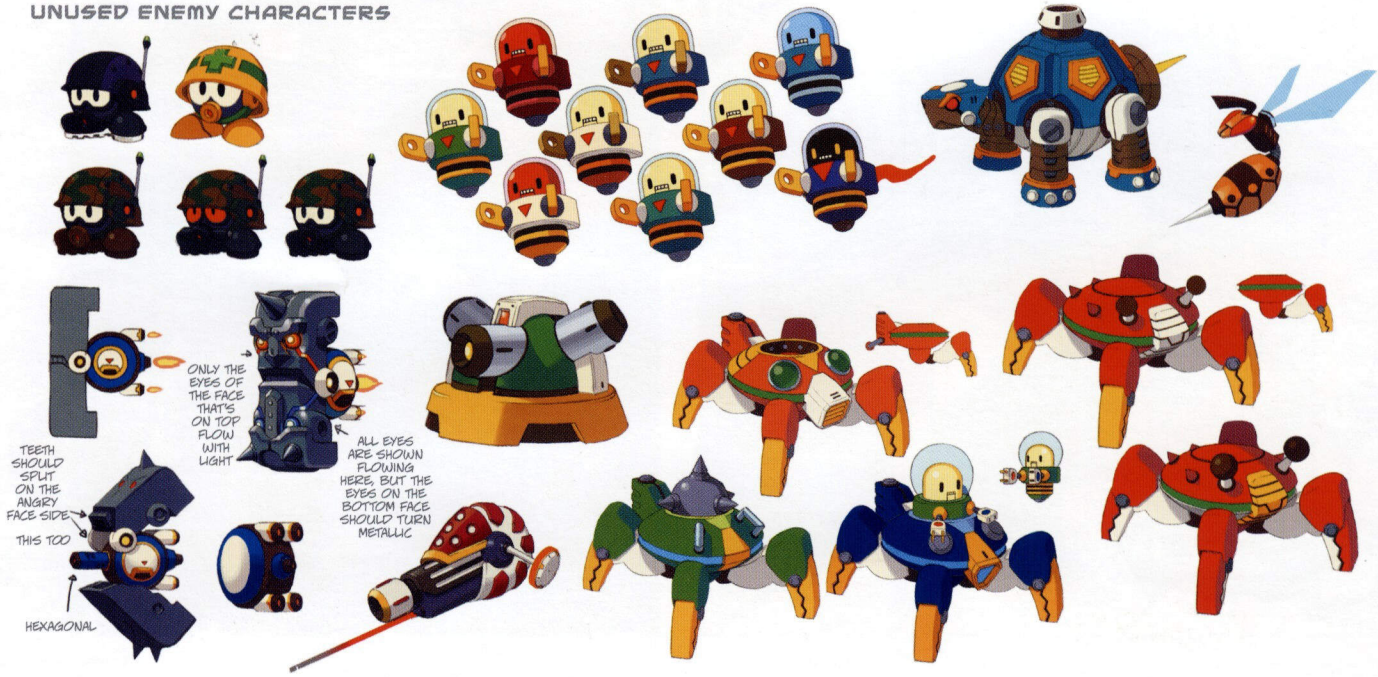




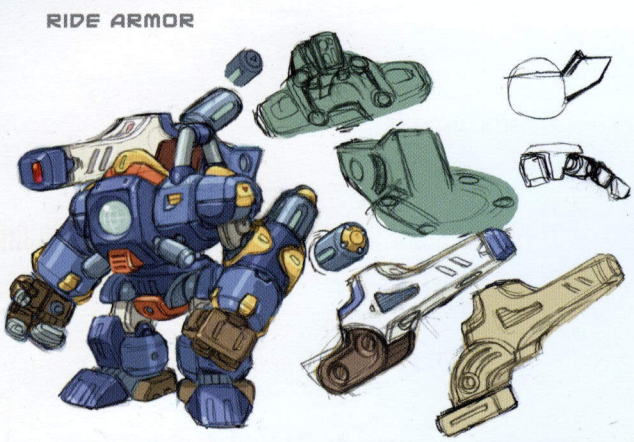


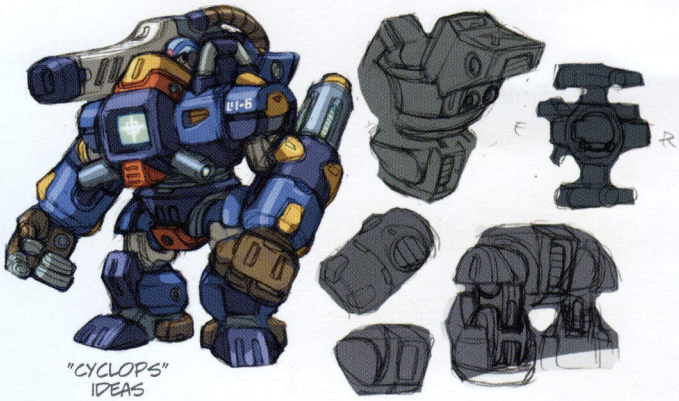


UNUSED ENEMY CHARACTERS

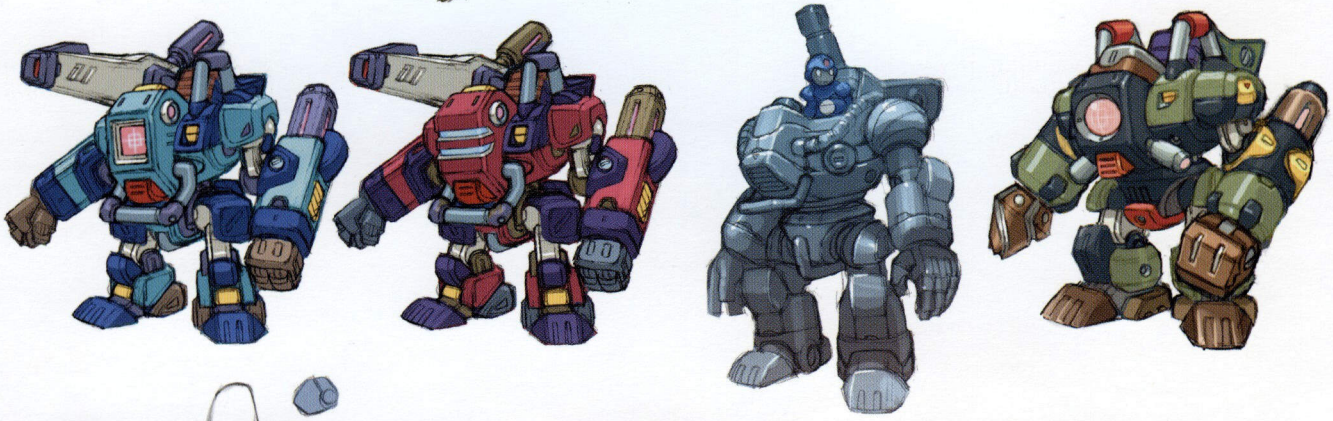


RIDE ARMOR

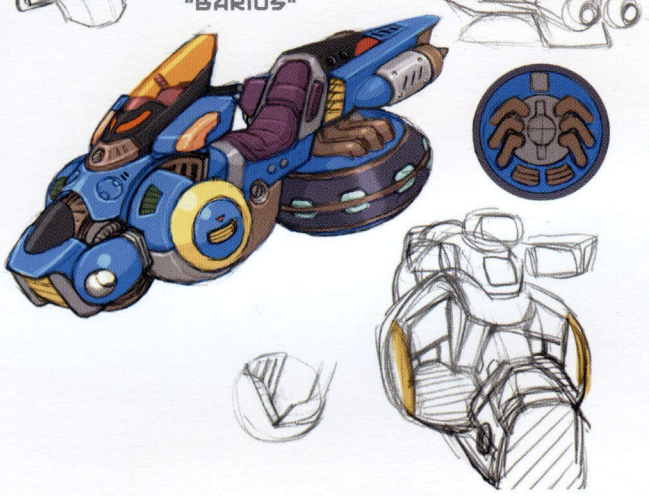




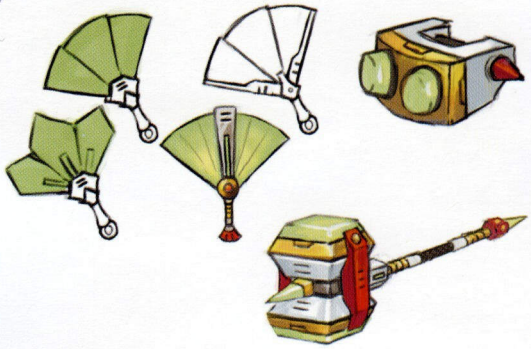
"CYCLOPS" IDEAS



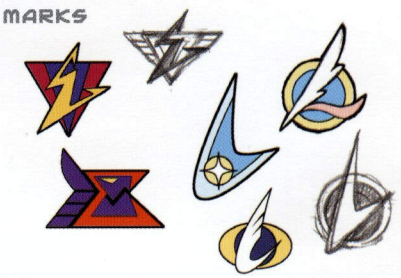
RIDE CHASER "BARIUS"



ZERO'S WEAPONS

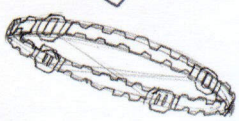


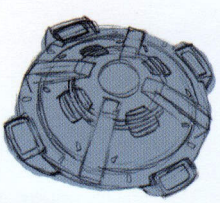
MARKS



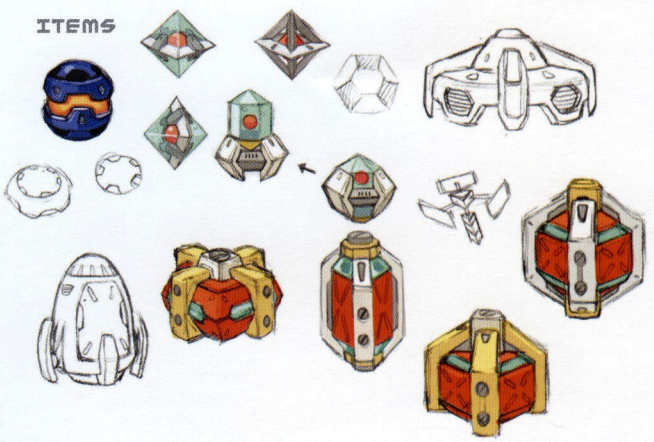
ORBITS DIAGONALLY

LIGHT CAPSULE





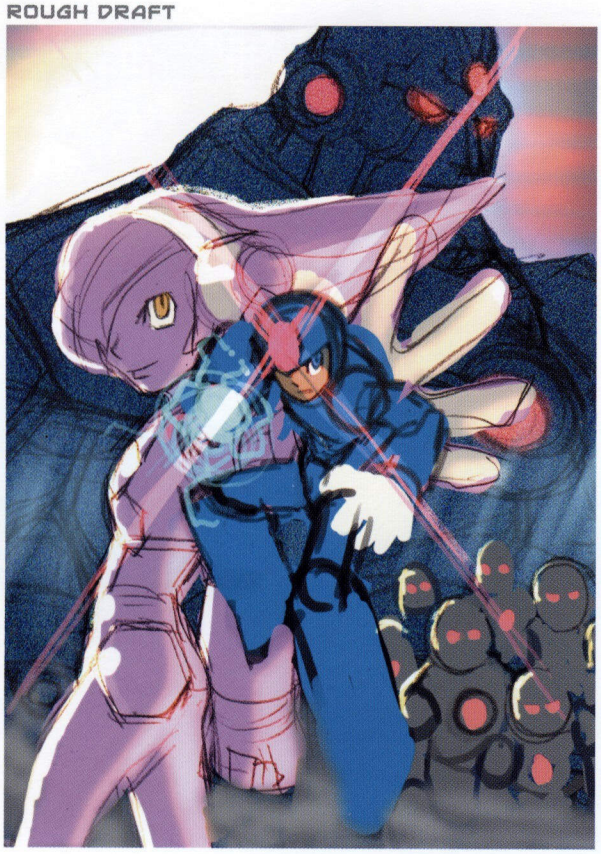
ITEMS



MAGAZINE COVER

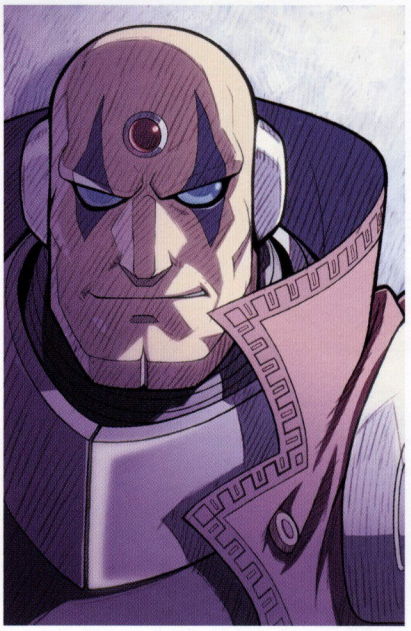
ROUGH FOR OPENING STAGE

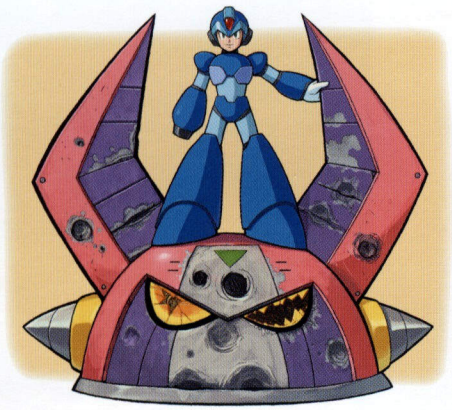
ROUGH DRAFT

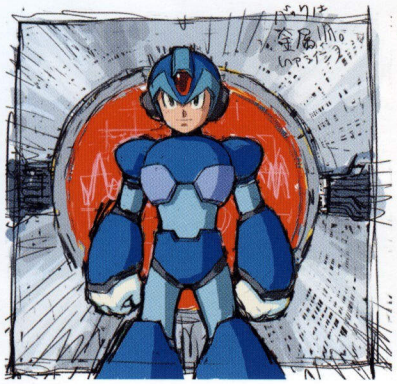


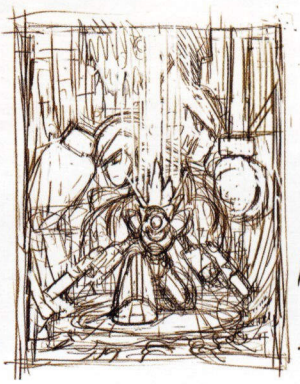
SOUNDTRACK CD ILLUSTRATION

ROCKMAN X1~6 ORIGINAL SOUNDTRACK









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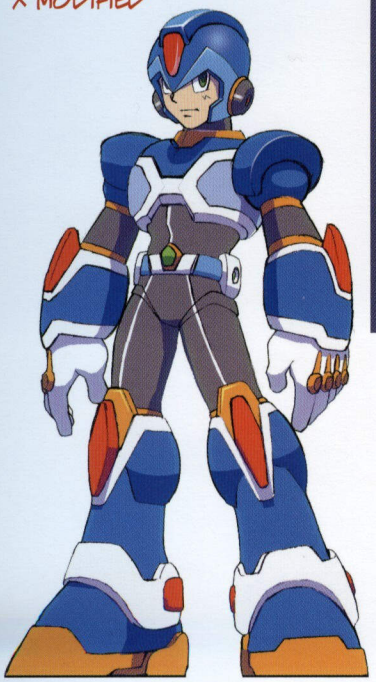
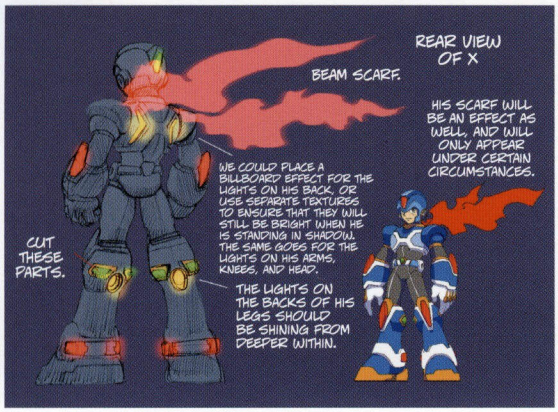
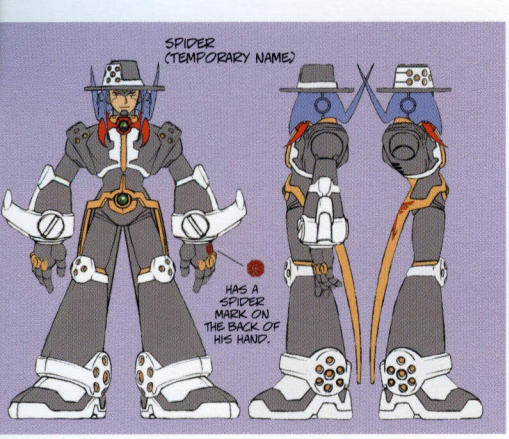




GUIDEBOOK COVER

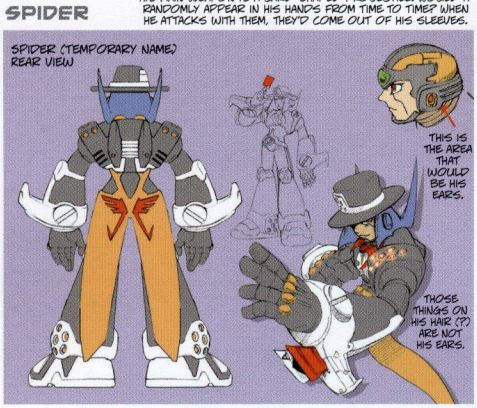
MARKETING ILLUSTRATION

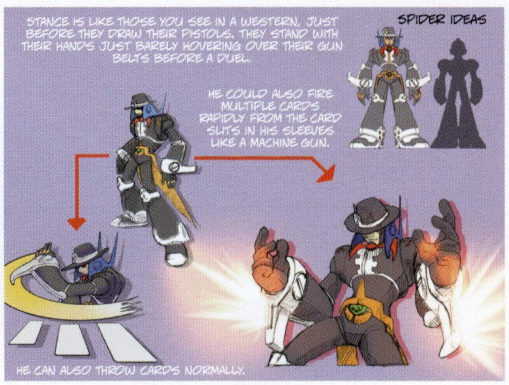
"When I heard the timeframe was set in the year 22XX, I realized it was the same as the Zero series. That's why I added a few touches to give it a bit of a Zero flavor. Initially, I had some reservations about X's design changes, but I think it suits him quite well." (Higurashi)



SPIDER

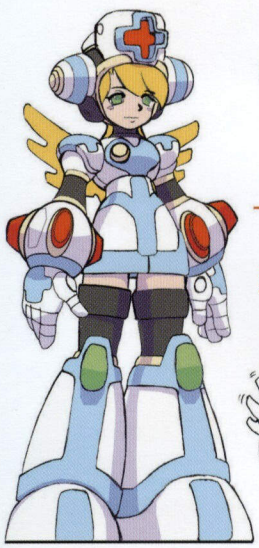
HIS MAIN WEAPON IS A CARD-SHAPED PROJECTILE. WOULD IT RANDOMLY APPEAR IN HIS HANDS FROM TIME TO TIME? WHEN HE ATTACKS WITH THEM, THEY'D COME OUT OF HIS SLEEVES.





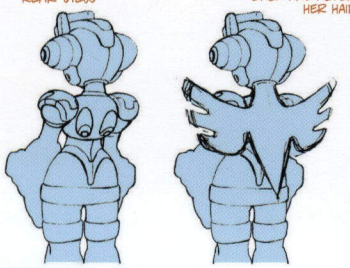
CINNAMON

ANGELIC AIDE



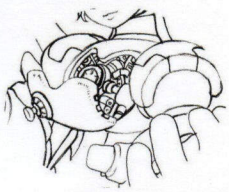
REAR VIEW

THE WING-LIKE SHAPES ON HER BACK ARE ACTUALLY PART OF HER HAIR (?)



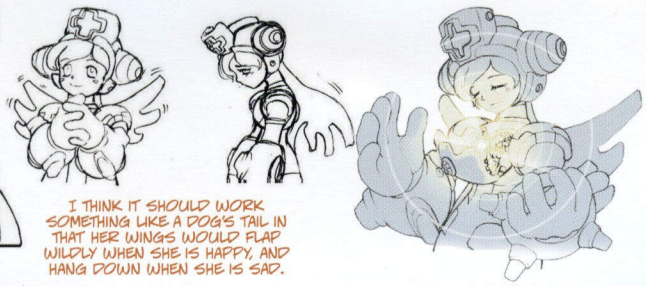
HER ARMS CAN BE REMOVED AT THE ELBOWS LIKE MEGA MAN, AND THEY SHOULD BE FOR BATTLE MOTION DATA.

CINNAMON



A SPECIAL PIECE OF FORCE METAL IS EMBEDDED WITHIN A HATCH LOCATED ON HER CHEST.

PLEASE ENSURE SHE CAN MOVE HER WINGS A BIT AS A PART OF HER EMOTIONAL EXPRESSION.

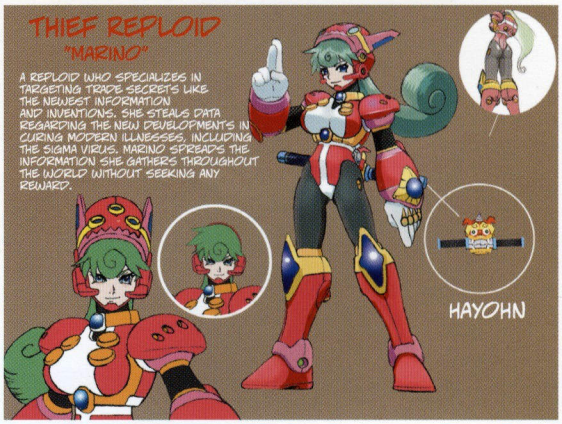


I THINK IT SHOULD WORK SOMETHING LIKE A DOG'S TAIL IN THAT HER WINGS WOULD FLAP WILDLY WHEN SHE IS HAPPY, AND HANG DOWN WHEN SHE IS SAD.

THIEF REPLOID

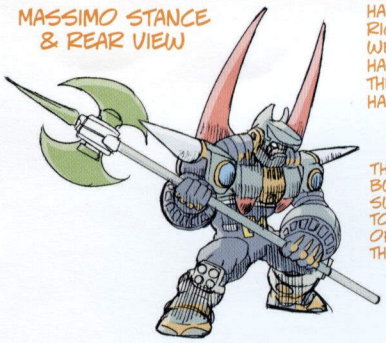
"MARINO"

A REPLOID WHO SPECIALIZES IN TARGETING TRADE SECRETS LIKE THE NEWEST INFORMATION AND INVENTIONS. SHE STEALS DATA REGARDING THE NEW DEVELOPMENTS IN CURING MODERN ILLNESSES, INCLUDING THE SIGMA VIRUS. MARINO SPREADS THE INFORMATION SHE GATHERS THROUGHOUT THE WORLD WITHOUT SEEKING ANY REWARD.



MARINO

MASSIMO STANCE & REAR VIEW

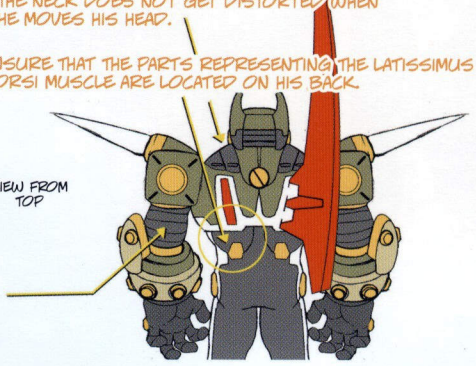


HE HOLDS HIS WEAPON WITH BOTH HANDS, AND CARRIES IT LOW. HIS RIGHT HAND IS HIGHER UP ON THE WEAPON. PLEASE MAKE HIS LEFT HAND CLENCHED TIGHTLY AROUND THE WEAPON SHAFT, AND HIS RIGHT HAND'S GRIP A LITTLE LOOSER.

THE WINGS ON HIS BACK DON'T MOVE, BUT IF THEY GET IN THE WAY WHEN HE SWINGS HIS WEAPON, WE MAY WANT TO HAVE A MOBILE SPOT AT THE BASE OF THE WINGS THAT WOULD ALLOW THEM TO SHIFT A BIT.

HE CAN MOVE HIS NECK A BIT, BUT NOT MUCH. HE SHOULD BE TURNING HIS WHOLE TORSO WHEN TRYING TO LOOK BACK. THE NECK WILL MOVE, BUT JUST BARELY AT THE BASE. PLEASE MAKE SURE THE AREA AT THE BASE OF THE NECK DOES NOT GET DISTORTED WHEN HE MOVES HIS HEAD.

ENSURE THAT THE PARTS REPRESENTING THE LATISSIMUS DORSI MUSCLE ARE LOCATED ON HIS BACK.

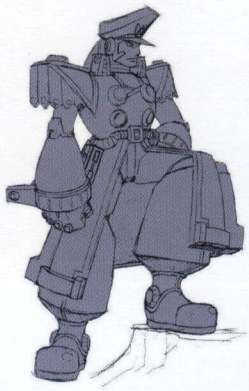


VIEW FROM TOP

THIS AMOUNT OF MOBILITY SHOULD SUFFICE.

PUT LINES ON HIS UPPER ARM.

REDIPS

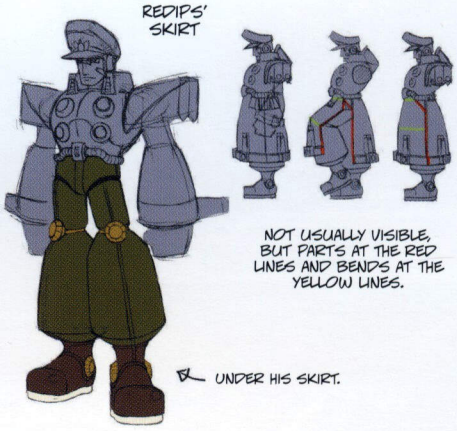


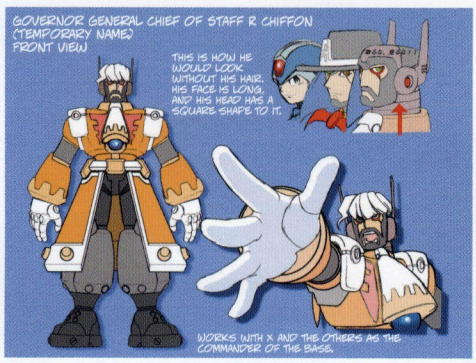
MASSIMO

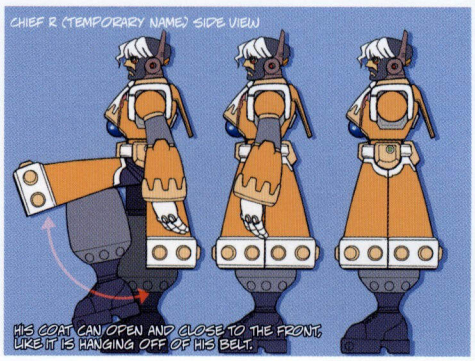
STEEL MASSIMO

COLONEL REDIPS

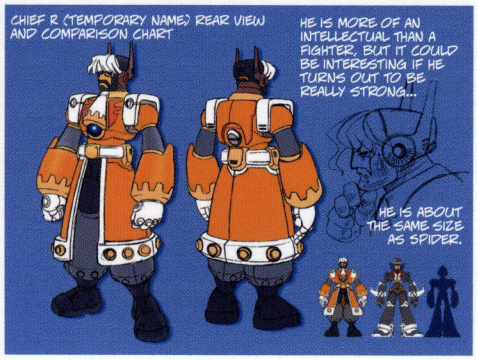
FORM 1







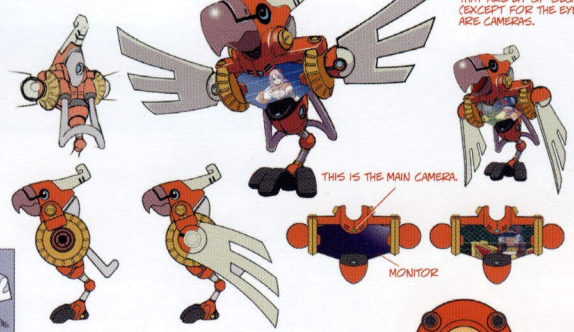
R



REDIPS' BACK

INFORMATION MECHANILOID O-M-8 (AKA "HACCHAN")

A PARROT MECHANILOID THAT FLIES AROUND THE FACILITY FOR MONITORING AND INFORMATION GATHERING PURPOSES.



PARROT MECHANILOID

NANA

SYSTEM OPERATOR

NANA

WHEN SHE FIRST APPEARS, NANA IS BEING HELD CAPTIVE AND HAS GOGGLES OVER HER EYES.

NANA ASSISTS R AND X AS A SYSTEM OPERATOR.

COMMUNICATES ALL IMPORTANT INFORMATION TO X AND THE OTHERS.

FRONT VIEW

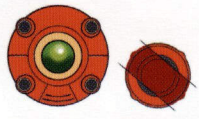
HER MARK IS ON HER CHEST PLATE.

REAR VIEW

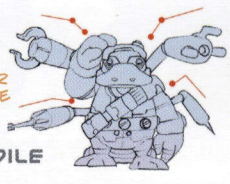
SIDE VIEW

PLEASE PREPARE TWO FACE MODELS, ONE WITH HIS GOGGLES UP AND ONE WITH HIS GOGGLES DOWN. INCLUDE BOTH IN THE ENVELOPE TREE AND ALLOW THE SOFTWARE TO CHANGE FROM ONE TO THE OTHER.

EYES SHOULD BE OKAY AS A TEXTURE. MAKE SURE HIS MOUTH CAN OPEN AND CLOSE.



OF THE MAGIC ARMS ON HIS BACK, THE UPPER ARM SHOULD HAVE TWO JOINTS LIKE SHOULDERS AND ELBOWS. THE LOWER ARM CAN JUST HAVE ONE JOINT (A SHOULDER) AT THE BASE.



GENIUS INVENTOR REPLOID GAUDILE

PROFESSOR GAUDILE

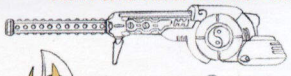
IF THE TEXTURES GET TO BE A BIT MUCH, WE CAN OMIT THE MARK ON THE BACK OF HIS HAND.

EVIL MERCENARY SHADOW

A TRAITOROUS MAVERICK HUNTER WITH A DEADLY LASER SWORD ATTACHED TO HIS LEFT HAND.

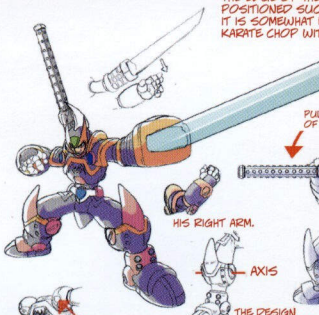
THE LIGHTNING CANNON ON HIS BACK, "RAIGA", SPECIFICALLY DAMAGES THE TARGET'S DIGITAL BRAIN AND REDUCES THEIR ABILITY TO THINK AND MAKE DECISIONS. HE IS A TRULY EVIL, SADISTIC INDIVIDUAL WHO ENJOYS KILLING HIS PREY SLOWLY AND SAVORING THEIR PAIN. HE IS ALSO QUITE ADEPT AT TRICKING PEOPLE WITH SMOOTH WORDS AND DECEITFUL ACTIONS.

DIGITAL BRAIN DISRUPTION RIFLE "RAIGA"

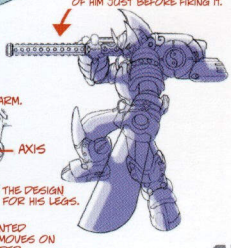


SHADOW'S EMBLEM

THE EDGE OF THE BLADE IS POSITIONED SUCH THAT SWINGING IT IS SOMEWHAT LIKE DOING A KARATE CHOP WITH HIS HAND.



PULLS THE CANNON DOWN IN FRONT OF HIM JUST BEFORE FIRING IT.



HIS RIGHT ARM.

AXIS

THE DESIGN FOR HIS LEGS.

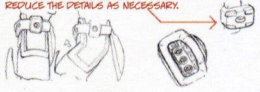
HIS SHOULDER REST IS MOUNTED DIRECTLY TO THIS PART, AND MOVES ON THE SAME AXIS AS HIS SHOULDER.

REAR VIEW OF SHADOW

WHEN HE FIRST APPEARS, HE HAS A VERY WARM EXPRESSION ON HIS FACE, BUT HIS EYES TURN RED AND THE SHADOW MARK SHOWS UP ON HIS CHEST WHEN HIS IDENTITY IS REVEALED.

THE DISTANCE BETWEEN HIS WRIST AND ELBOW GUARD LOOKS APPROXIMATELY LIKE THIS.

IF THE ELBOW GUARD DESIGN IS TOO HEAVY ON THE POLYGONS, PLEASE REDUCE THE DETAILS AS NECESSARY.



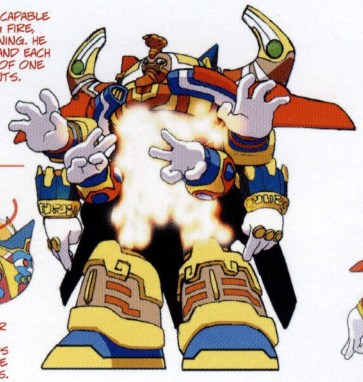
HIS WAIST IS LIKE THIS.

SHADOW

INCENTAS

FORCE OF MISSING LOUID INCENTAS (TEMPORARY NAME)

A SCIENTIFIC GENIE CAPABLE OF MANIPULATING FIRE, WATER, AND LIGHTNING. HE HAS THREE HEADS, AND EACH ONE IS A MASTER OF ONE OF THE ELEMENTS.



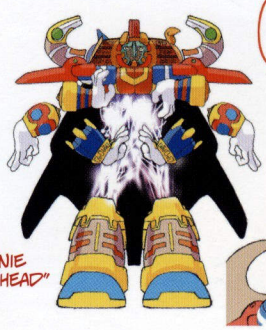
EGYPT HAND (TEMPORARY NAME) SHOOTS OUT FLAMES WHEN IN RA MODE.

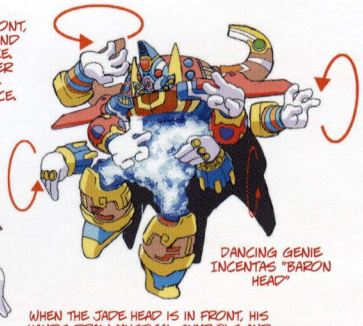
BARENKE HAND (TEMPORARY NAME) FIRES LIGHTNING BOLTS WHEN IN JADE MODE.

BALI HAND (TEMPORARY NAME) LAUNCHES STREAMS OF WATER WHEN IN BARON MODE.

HIS CONTROL OVER THE DIFFERENT ELEMENTAL POWERS SWITCHES WHEN HE ROTATES HIS HEADS.

WHEN THE BARON HEAD IS IN FRONT, HE GOES INTO BARON MODE AND DANCES A MYSTERIOUS DANCE. HIS ATTACKS TURN INTO WATER ATTACKS. PLEASE USE IDLE ANIMATIONS TO MAKE HIM DANCE.





DANCING GENIE INCENTAS "BARON HEAD"

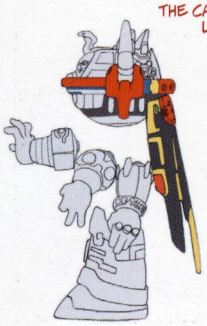
WHEN THE JADE HEAD IS IN FRONT, HIS HANDS DRAW MYSTICAL SYMBOLS AND HE IS ABLE TO CONTROL LIGHTNING.

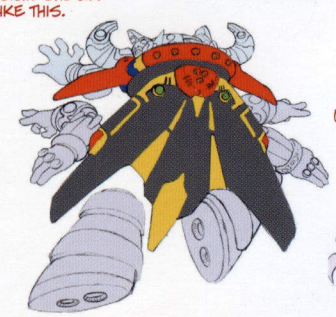
LIGHTNING GENIE INCENTAS "JADE HEAD"

BURNING GENIE INCENTAS "RA HEAD"

HIS CAPE SHOULD BE BASICALLY BLACK TO HIGHLIGHT THE SPECIAL EFFECTS OF THE BODY, BUT PLEASE MAKE IT SO THAT LINES ARE VISIBLE IN CERTAIN PLACES, LIKE THIS.

THE CAPE DESIGN SHOULD LOOK LIKE THIS.





HE SHOULD HAVE 2 JETS (?) ON EITHER FOOT.

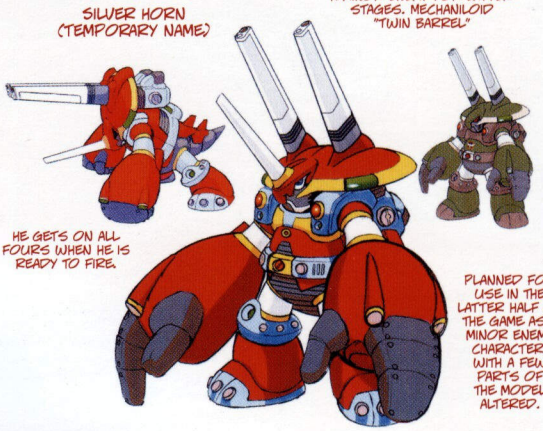
HORNED

WILD JANGO (TEMPORARY NAME)

JANGO

SILVER HORN (TEMPORARY NAME)

A MINOR ENEMY FOR LATTER STAGES. MECHANILOID "TWIN BARREL"



HE GETS ON ALL FOURS WHEN HE IS READY TO FIRE.

PLANNED FOR USE IN THE LATTER HALF OF THE GAME AS A MINOR ENEMY CHARACTER, WITH A FEW PARTS OF THE MODEL ALTERED.

WHEN THE HEAD BREAKS, IT'S SECONDARY EYE APPEARS. CREATE SEPARATE PARTS FOR THE LID OF THIS EYE.

HIPPOPRESSOR

THE CANNON REMAINS STATIONARY.

*SPINS

THE CHARGE PLATE IS WHAT SPINS.

CHARGE PLATE

SHARK-SHAPED MISSILE. DOESN'T ACTUALLY TALK.

Oh yeah!

MASSIVE BOOSTER JET.

WHEN THE HEAD BREAKS, THE ANTI-MATTER CANNON EMERGES. PLEASE MAKE SURE THE CANNON IS SMALL ENOUGH TO FIT INSIDE THE HEAD. IF THIS IS NOT POSSIBLE, WE CAN HAVE THE CANNON STORED INSIDE THE BODY, ONLY TO HAVE IT EXTEND OUT AFTER THE HEAD IS GONE.

SIDE WING

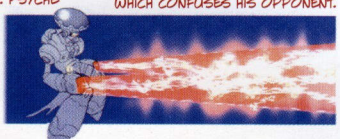
THE MOUTH OPENS TO REVEAL A VULCAN TURRET.

ALL FOUR LEGS SPREAD OUT TO THE SIDES WHEN HIPPOPRESSOR USES THE BREATH ATTACK.

Designed A. Abe

THE EVIL MIND BEHIND THE REBELLION, DR. PSYCHE

HIS EVIL BLASTER FIRES A VIRUS BEAM WHICH CONFUSES HIS OPPONENT.



THE MECHANICAL STUFFING IN HIS HEAD DOES NOT NEED TO BE VISIBLE.

DR. PSYCHE

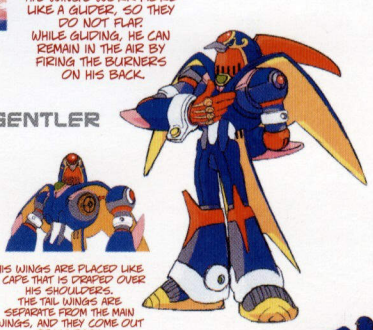
THE BACKPACK ON DR. PSYCHE'S BACK IS WHAT HE USES AS A FINAL RESORT. IT ALLOWS HIM TO SUMMON THE BATTLE MECHANILOID "MAD NAUTILUS."

PLEASE ADD AS MUCH DETAIL TO HIS HANDS AS POLYGON LIMITATIONS WILL ALLOW.

SWALLORD DANDYLANCE

HIS WINGS WORK MORE LIKE A GLIDER, SO THEY DO NOT FLAP. WHILE GLIDING, HE CAN REMAIN IN THE AIR BY FIRING THE BURNERS ON HIS BACK.

GENTLER

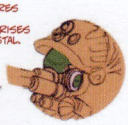


HIS WINGS ARE PLACED LIKE A CAPE THAT IS DRAPED OVER HIS SHOULDERS. THE TAIL WINGS ARE SEPARATE FROM THE MAIN WINGS, AND THEY COME OUT OF HIS BACK.

MAD NAUTILUS (TEMPORARY NAME)

DR. PSYCHE'S SECRET WEAPON, AN ARMORED MECHANILOID. THE FOUR TENTACLES ARE USED TO SCATTER A VARIETY OF VIRAL BEAMS.

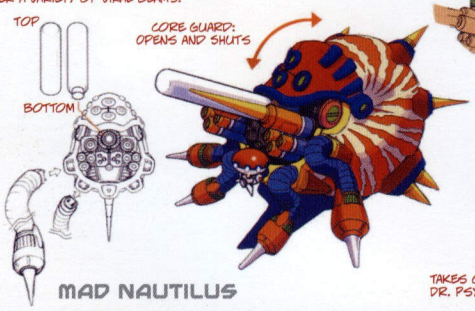
WHEN MAD NAUTILUS PREPARES TO LAUNCH IT'S MAIN LASER CANNON, THE CORE GUARD RISES TO EXPOSE THE CORE CRYSTAL.



TOP

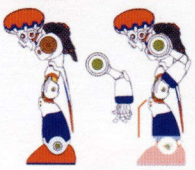
BOTTOM

CORE GUARD: OPENS AND SHUTS



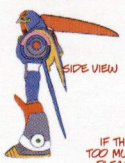
TAKES ON IT'S COMPLETE FORM WHEN DR. PSYCHE MERGES WITH IT.

MAD NAUTILUS



HE SHOULD BE ABLE TO PUT A PART OF HIS HANDS INTO HIS POCKETS. IF WE MAKE HIS POCKETS BIG ENOUGH FOR HIS WHOLE HANDS, IT WILL UNBALANCE THE WHOLE DESIGN.

THE HOLSTERS ON HIS SIDES DO NOT ONLY ACT AS STORAGE FOR HIS MANY STRANGE ITEMS, BUT IS ALSO THE MECHANISM FOR FIRING HIS EVIL BLASTER.

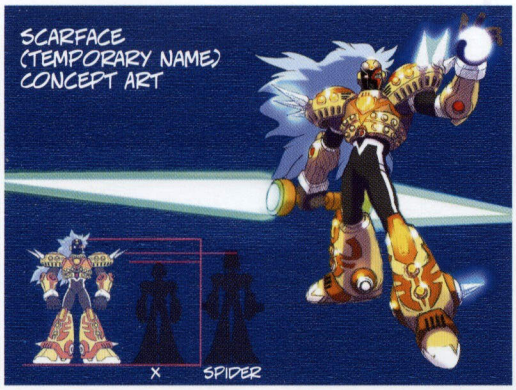


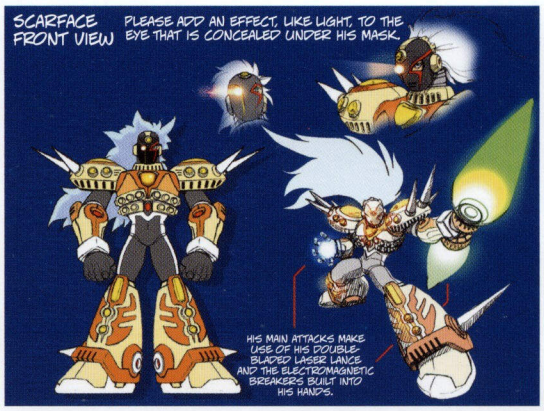
SIDE VIEW

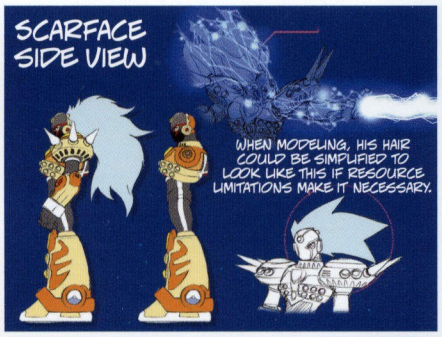
REAR VIEW

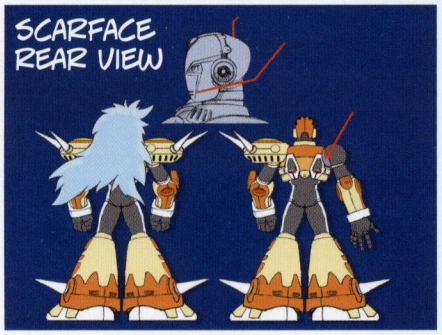
IF THE MARK ON HIS BACK IS TOO MUCH OF A RESOURCE HOG, PLEASE SIMPLIFY THE DESIGN.

SCARFACE

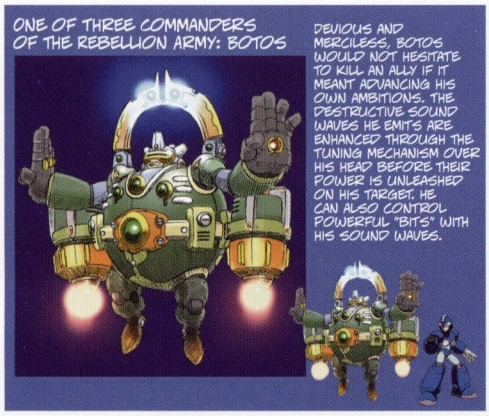


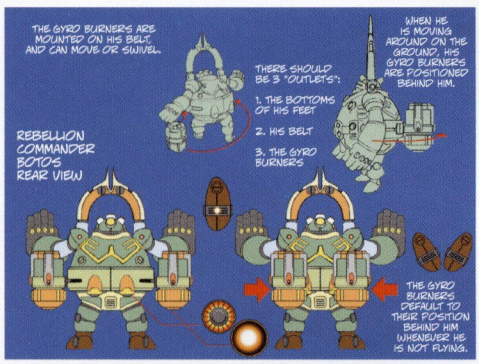




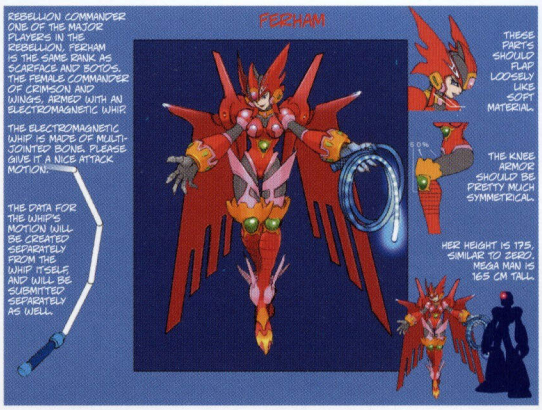


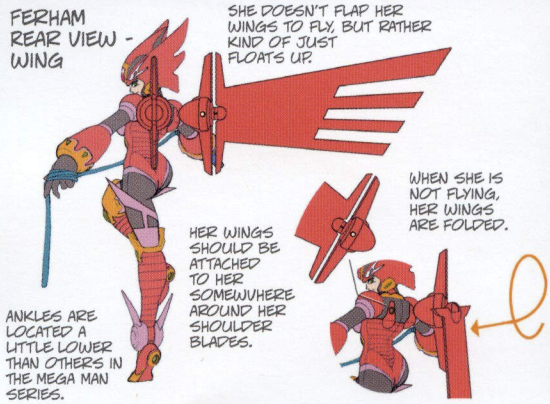
BOTOS





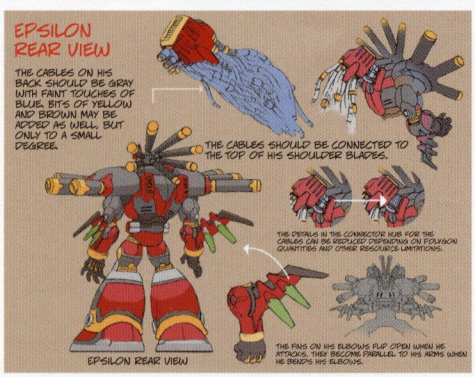
FERHAM

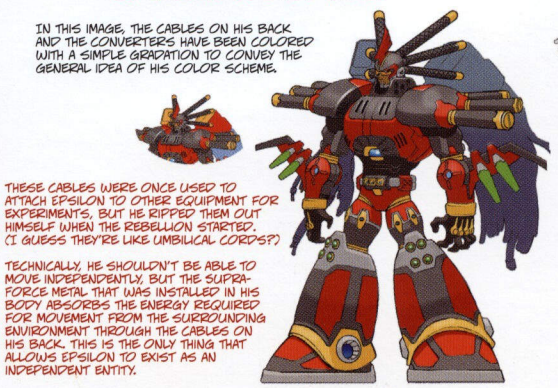


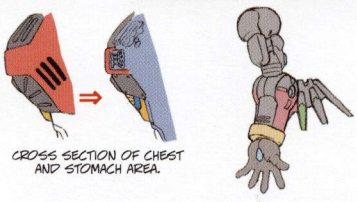


GREAT REDIPS

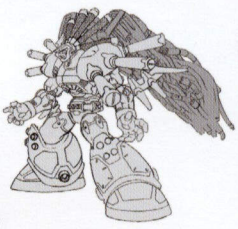
EPSILON







CRYSTALS ARE EMBEDDED INTO HIS STOMACH, BELT, ARMS, AND PALMS. THESE CRYSTALS CAN EMIT PLASMA.



HE FINALLY SHOWS HIS FORM IN THE FINAL BATTLE.

THIS MODEL WILL BE A CLOAKLESS EPSILON.

BLACK WAS USED FOR SHADOWS ON MOST OF THE OTHER CHARACTERS, BUT AT LEAST ONE PORTION OF EPSILON'S BODY SHOULD BE DONE IN GRADATIONS, LIKE TRUE MASSIMO.

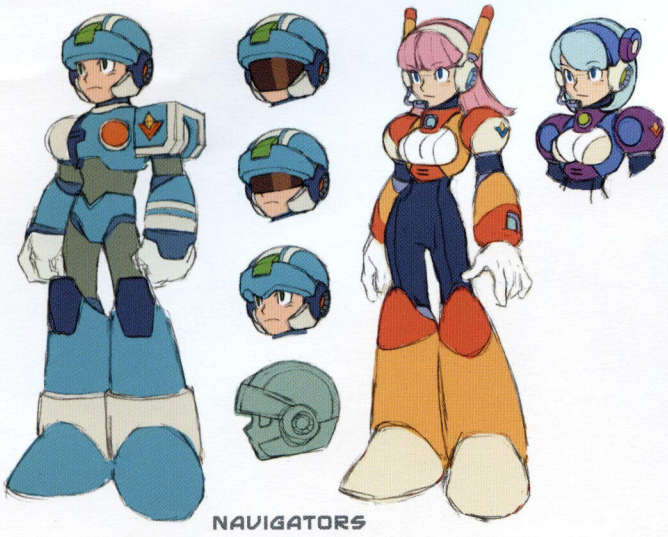
PLEASE MAKE SOME PARTS OF HIM LOOK LIKE THERE IS NO EXTERNAL COVERING, LEAVING HIS BODY EXPOSED.

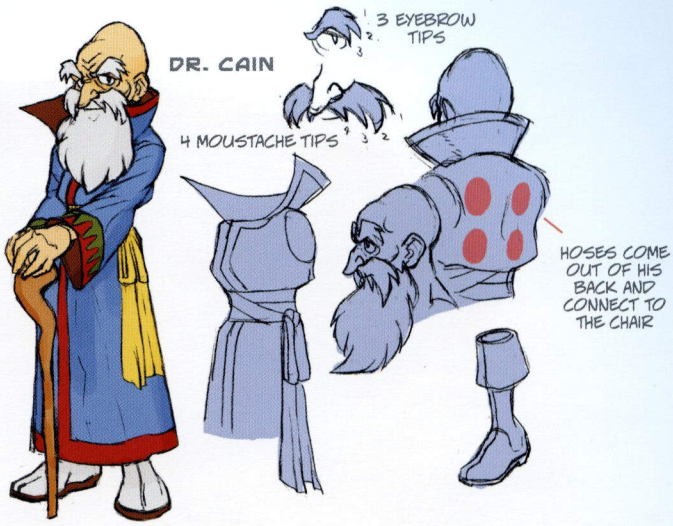
EPSILON MAKES HIS FIRST APPEARANCE WEARING HIS CLOAK, WITH THE MOON AS A BACKDROP.

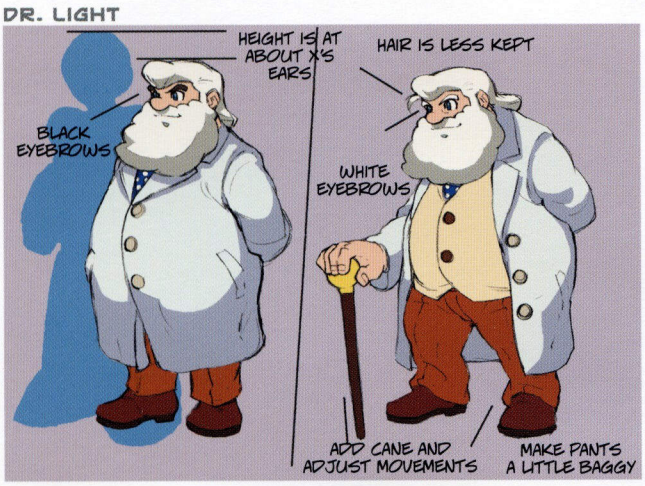
WHENEVER EPSILON APPEARS, HE SHOULD LOOK LIKE THIS RIGHT UNTIL THE FINAL BATTLE.

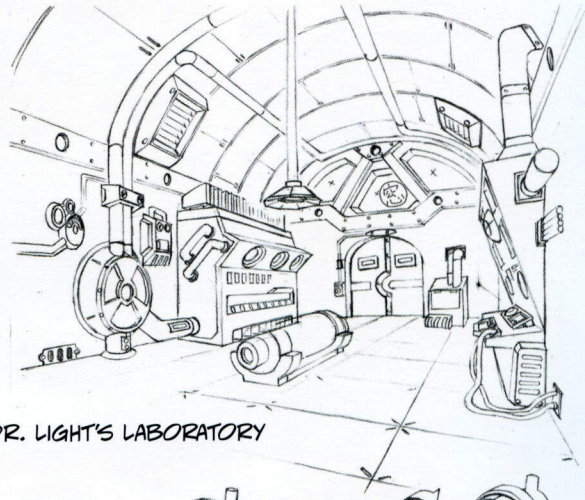
PLEASE USE TONS OF TEXTURES TO REPRESENT HIS EXPOSED ARMS AND THE TORN CORDS ON HIS BACK.

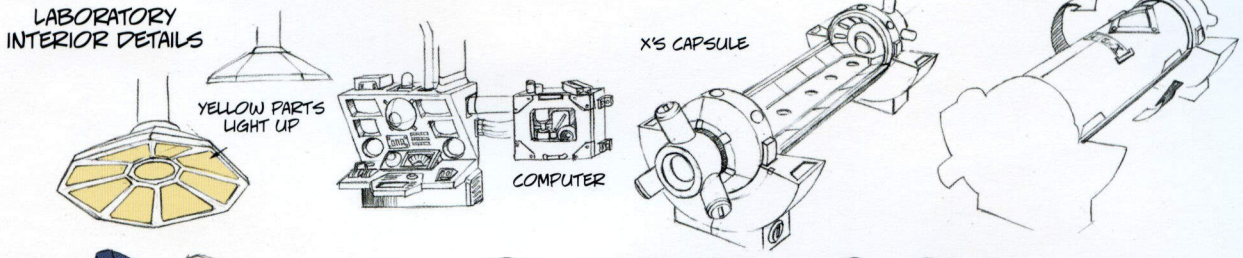
X
"MAVERICK HUNTER" CREST
CLENCHED FIST AND BUSTER SHOULD BE SAME LENGTH
THE BUSTER CAN BE ON EITHER ARM
CROSS SECTION
CIRCULAR
CROSS SECTION
REAR
FRONT
ELONGATED
WRIST GUARD A
WRIST GUARD CAN SHRINK AND STRETCH
X REAR VIEW
THE DESIGN OF THE BACK OF HIS HEAD IS PRETTY COMPLICATED, SO SIMPLIFY THE LEVELS OF HIS HORNS. MAKE HIS WHOLE HEAD MORE COMPACT.
ZERO - I COMPLEMENTARY HEAD IDEAS
ZERO REAR VIEW
ZERO
HIS CLENCHED FIST AND BUSTER WILL BE THE SAME LENGTH, BUT THE BUSTER IS BIGGER
BUSTER CAN BE ON EITHER ARM, STARTING AT THE ELBOW
WRIST GUARD IDEAS
BODY PROFILE SILHOUETTE
OUTER SIDE OF BUSTER
*IF WE MAKE THE MOLD SIMPLER WITH LESS DEPTH THAN THE ZERO - I MODEL, WE CAN USE THE LEVELED HORNS.
*HOWEVER, THIS WOULD INCREASE THE NUMBER OF CURVES, SO WE'LL NEED TO BE MORE CAREFUL WITH 3D MODELS.
3 LINES
ZERO - II HEAD IDEAS
SIGMA
before
GOOD SIGMA
COMMUNICATION DEVICE
*NO COMM DEVICE ON RIGHT HAND
VILE
BOTTOM VIEW
SHIELD
SHADOW


NAVIGATORS


DR. CAIN
3 EYEBROW TIPS
4 MOUSTACHE TIPS
HOSES COME OUT OF HIS BACK AND CONNECT TO THE CHAIR

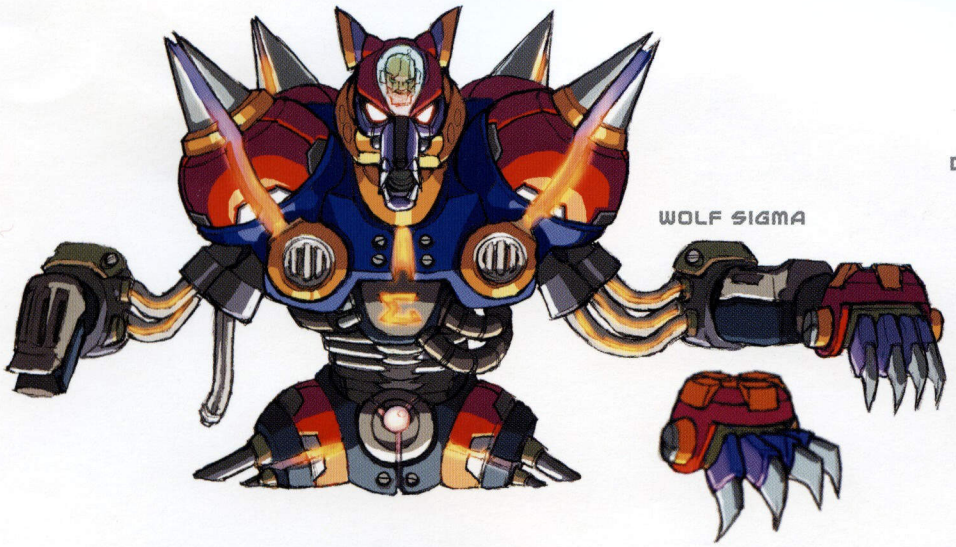

DR. LIGHT
HEIGHT IS AT ABOUT X'S EARS
HAIR IS LESS KEPT
BLACK EYEBROWS
WHITE EYEBROWS
ADD CANE AND ADJUST MOVEMENTS
MAKE PANTS A LITTLE BAGGY


DR. LIGHT'S LABORATORY


LABORATORY INTERIOR DETAILS
YELLOW PARTS LIGHT UP
COMPUTER
X'S CAPSULE

HUNTER
BONE
MASS PRODUCED CRIMINALS
ARMOR
CRIMINAL LEADER

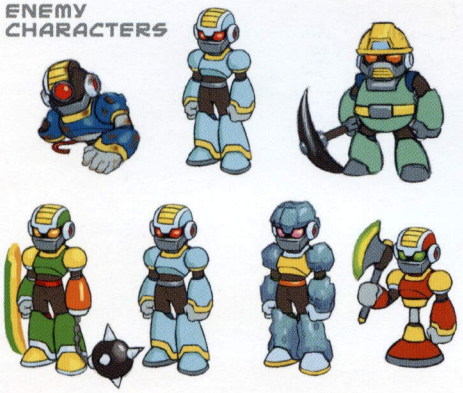
LAUNCH OCTOPUS
BURNERS
FIN
TONGUE
THREE SPIKES
STING CHAMELEON
MISSILES COME OUT OF THESE PARTS, ALL OVER HIS BODY
ARMORED ARMADILLO
STRAIGHT EDGE WHEN WING IS OPEN
EAGLE'S WINGS, IDEA FOR OPENING AND CLOSING CHANGES IN SHAPE, ARE MORE FOR SILHOUETTE PURPOSES THAN ANYTHING
STORM EAGLE
CURVED WHEN WING IS CLOSED
FLAME MAMMOTH
SPARK MANDRILL
CHILL PENGUIN
VIEW FROM TOP
THERE ARE THREE INDENTS ON THE TOP OF HIS ROCKET, AND THIS TUBE CONNECTS TO ONE OF THEM
PENGUIN SHOULDER PIECE
THE ROUNDED BITS ON THE SIDES OF HIS MOUTH ARE FLATTENED AT THE SIDE
THIS PART SPINS (4 FINS)
BASED ON THE SHAPE OF AN EGG
BOOMER KUWANGER

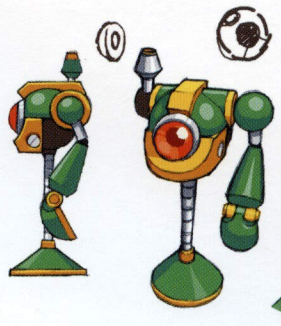


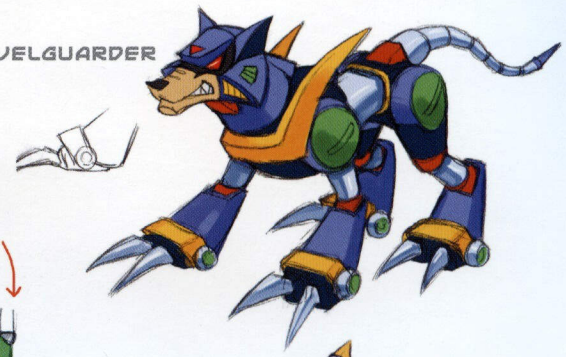
WOLF SIGMA

D-REX

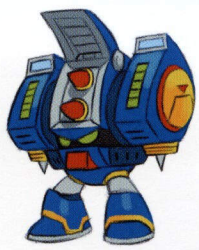
ENEMY CHARACTERS

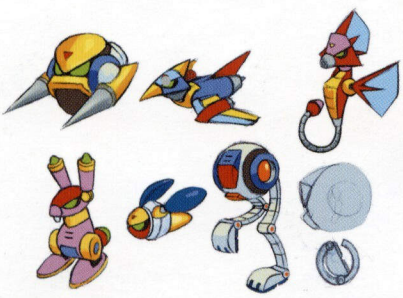


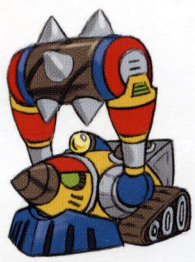


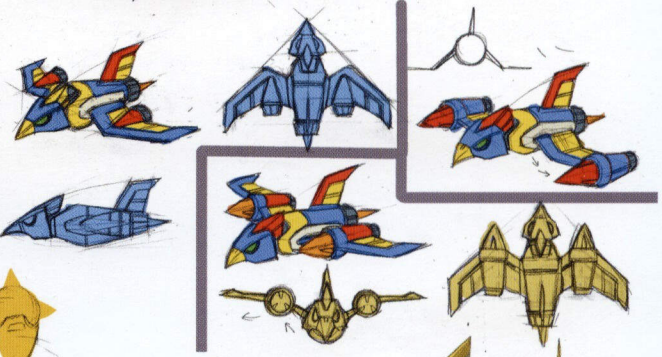


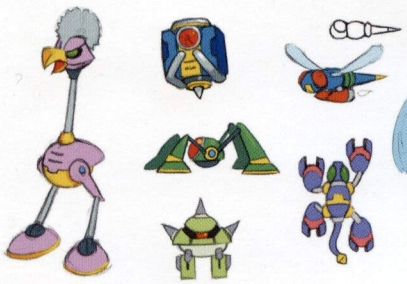
VELGUARDER

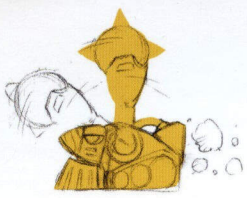


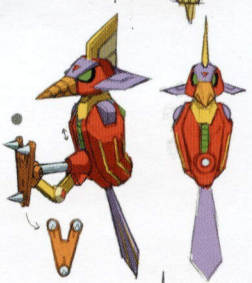




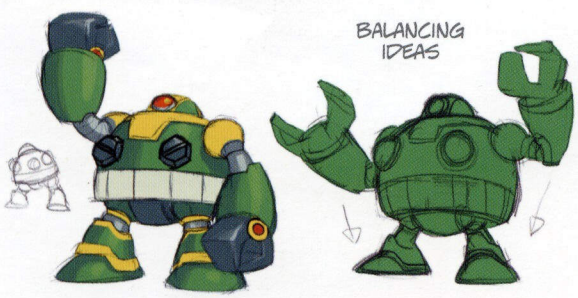


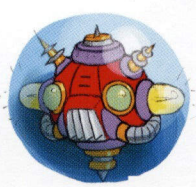


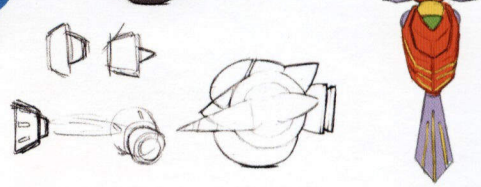




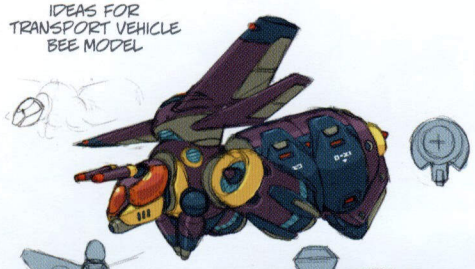
BALANCING IDEAS

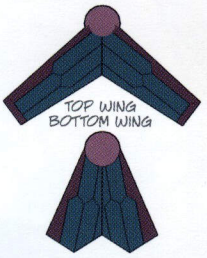


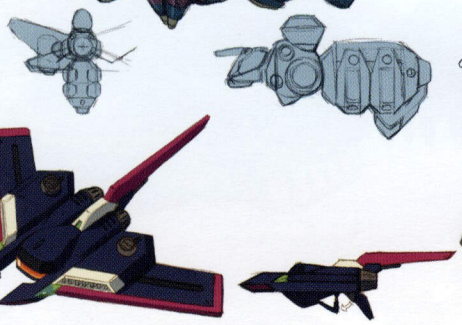




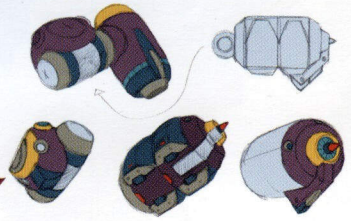
IDEAS FOR TRANSPORT VEHICLE BEE MODEL



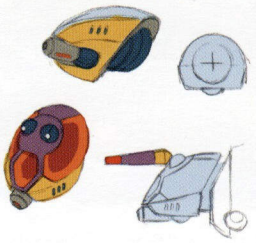




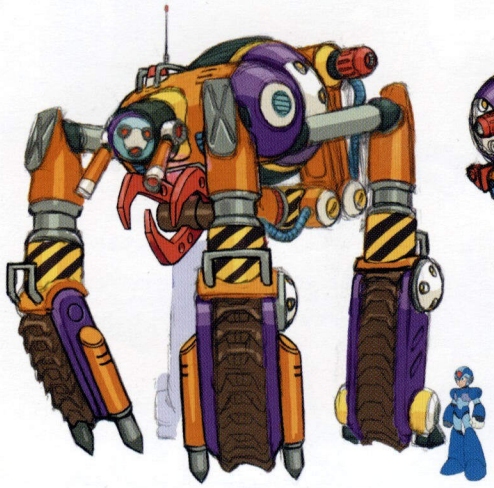
CHEST, STOMACH, ETC.

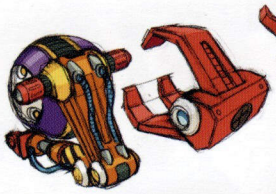


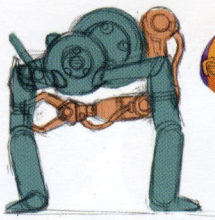
HEAD IDEAS

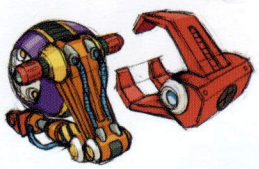


HATCH OPEN IMAGE

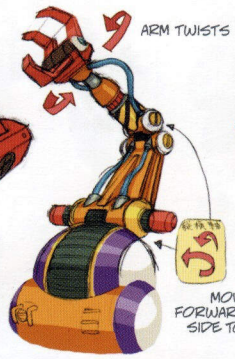






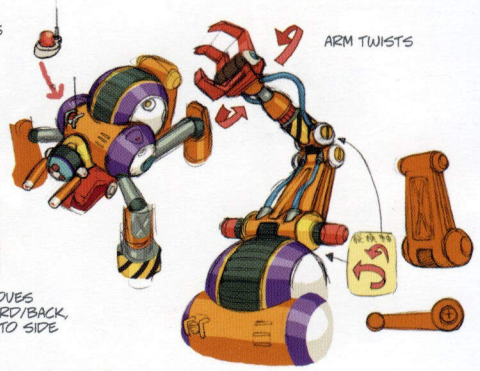


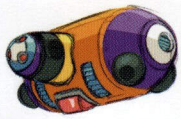
ARM TWISTS

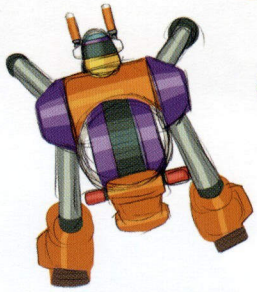


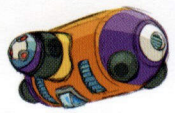
MOVES FORWARD/BACK, SIDE TO SIDE

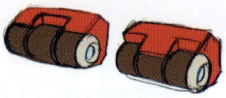
ARM TWISTS











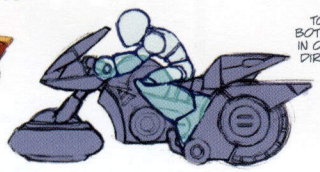
BIKE IDEAS

X COLOR SCHEME

TOP OF TANK

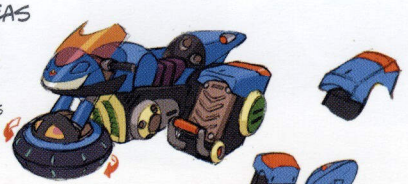
ROTATES

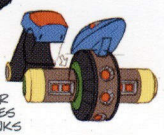
ZERO COLOR SCHEME



BIKE IDEAS

WITH DIFFERENT FOOT RESTS



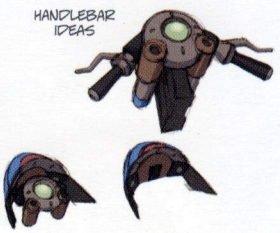


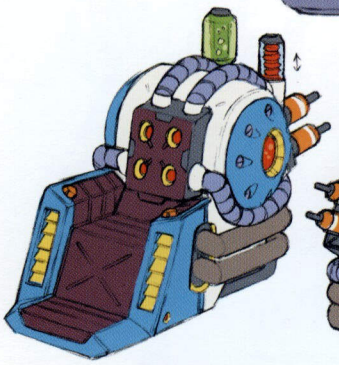
TOP AND BOTTOM SPIN IN OPPOSITE DIRECTIONS

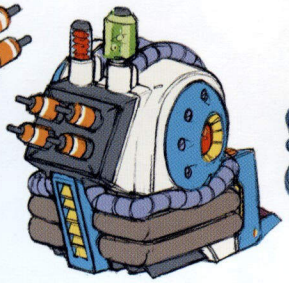
CYLINDER STRETCHES AND SHRINKS

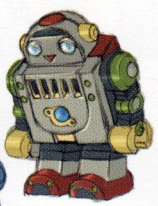
BALL JOINT

HANDLEBAR IDEAS

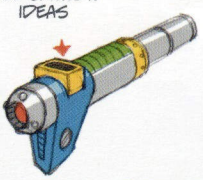


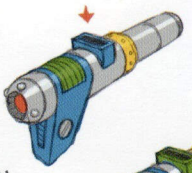


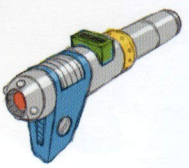




VILE CANNON IDEAS





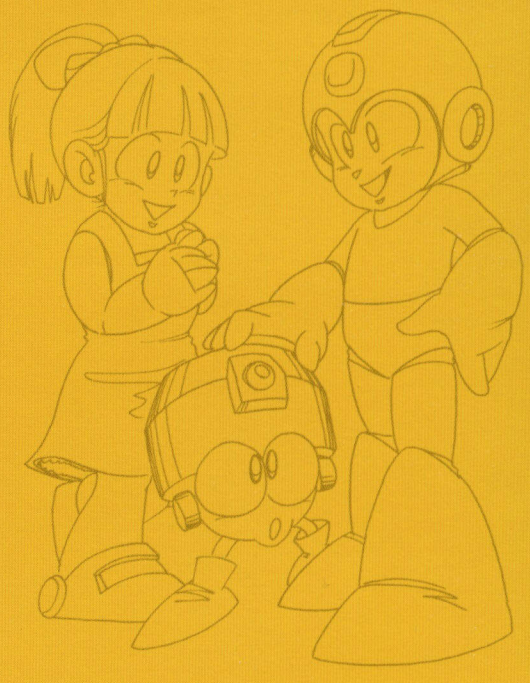


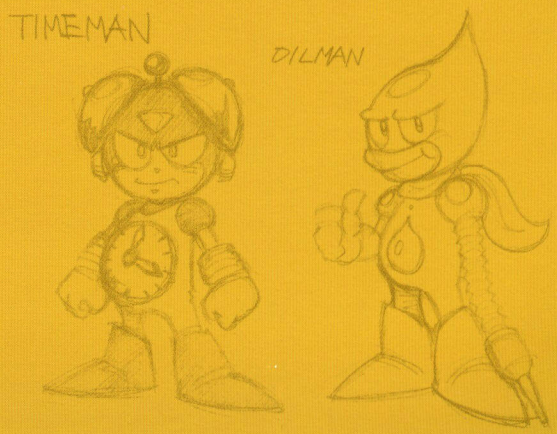
AMMUNITION IS LOADED IN DIFFERENT PLACES

WITH CHANGES TO THE AMMUNITION BAND CURVE, DESIGN WILL BE ALTERED

SPECIAL
スペシャル

To round out this book, we have a few special interviews with illustrators who have worked on the "Mega Man" series. Leading the interviews is Hitoshi Ariga, who was responsible for a great many things throughout this book. The interviews also contain answers to some of the questions submitted by the Rockman Unity community members.





INTERVIEW WITH THE ILLUSTRATORS 1

From super-deformed to photorealistic, Tatsuya Yoshikawa has proven his skill with a variety of art styles. In this interview, Yoshikawa speaks about his mentor Akira Yasuda, his experiences with social games, and many other memories associated with his career.

TATSUYA YOSHIKAWA

Yoshikawa worked on "Mega Man X" as part of the graphics team while also doing character design work for "Breath of Fire". From "Mega Man" to "Last Ranker", Yoshikawa has designed characters for a wide range of games. Ever since he left Capcom in 2011, Yoshikawa has been working as a freelancer.

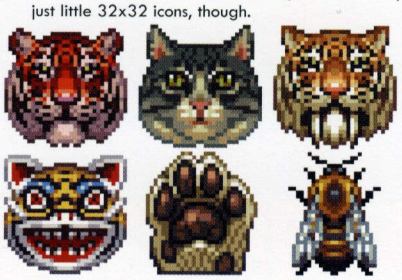
BEING A NEWBIE AND WORKING ON SPRITES

ARIGA: Please tell us how you came to do design and illustration work for the "Mega Man" series.

YOSHIKAWA: As soon as I joined the company, I heard about a competition they were holding for the "Breath of Fire" project. It was unusual for new employees to participate in such competitions, but I was told they needed new artists, so I jumped in. Later, I got my first sprite job with the "Mega Man X" project. Inafune, Kaji, and some of the other guys were kind enough to teach me about sprites and show me how to get the job done right.

ARIGA: Working with pixels is really fun, isn't it?

YOSHIKAWA: It certainly is. To this day, I still get lots of sprite work every year, and I also create PC icons for fun. I haven't been able to do that lately because my workload has been steadily increasing despite the fact that I left Capcom. Still, I always make time to create New Year's icons to send to everyone in place of New Year's postcards. They're just little 32x32 icons, though.



*A small portion of the icons Yoshikawa has created.

ARIGA: 32x32 in 16-bit color?

YOSHIKAWA: Exactly. (laughs)

ARIGA: I remember the good old days of the Super NES and the SEGA Genesis.

YOSHIKAWA: Tweaking the colors in those days was fun.

ARIGA: I know what you mean. I would create colors you couldn't usually get with 16-bit systems by overlapping a "second character". (laughs)

YOSHIKAWA: Yeah. (laughs) Back in the days of CRT monitors and low resolutions, you'd get some serious halation* going on with the sprites. But I took advantage of those halations to convey "in-between" colors. I was always messing around with stuff like that. (laughs)

*The blurring of color around an object on a television screen.

ARIGA: You mentioned "Mega Man X" as the first project in which you did sprite work.

YOSHIKAWA: Yes, that's right. The very first thing I worked on for that project was the Spiky enemy. During my time with that project, I was taught a lot of "Mega Man" knowledge like the basic symbolism and physical parts that make up the foundation for the unique look of the "Mega Man" design. I started off by learning how to use colors and light in terms of "the laws of Mega Man", and the job basically evolved from there. I joined the company in 1992 and stayed in the learning phase for quite awhile.

ARIGA: I started working with sprites back in 1991, so we pretty much got into that at the same time. No wonder we're able to speak the same language with regard to 16-bit color. (laughs)

YOSHIKAWA: Sprites on CRTs, right? I know, it was so great. (laughs) You don't get many chances to see that sort of thing anymore.

ARIGA: Was the Spiky also the first design work you did at Capcom?

YOSHIKAWA: I was juggling a lot of different design work at the same time, so I really can't say for certain. As far as "Mega Man X" is concerned, I did the designs and sprites for the minor enemies. As the new guy, I was asked to do quite a few designs as part of my training. I designed enemies like the Bee Blader, the Raybit, the Snow Shooter, and the Rolling Gabyoall.

ARIGA: So you gradually evolved into working on some of the more complex designs.

YOSHIKAWA: Yes, it's a slippery slope. (laughs) But I had fun with the complex designs too. The Anglerge, the Cruiziler, the Mega Tortoise, D-REX, and Wolf Sigma were all me as well. I've always enjoyed drawing animals, so they viewed that as a talent of mine and asked me to use that to draw quite a few detailed and complex characters, including boss characters. I got to experiment a lot and had tons of fun.

ARIGA: The thing about the "Mega Man" and "Mega Man X" world is that you can't really include a bunch of natural animals and humans, but you also don't want to weigh down the game's ambiance by using thoroughly inorganic machines.

YOSHIKAWA: I agree.

ARIGA: That's why I think the delicate balance between the animal theme and the clearly mechanical nature of some of the characters is such an important part of the warmth you feel from the series. There wasn't a whole lot of the animal theme in the original "Mega Man" game, so I guess you could say that trend started with "Mega Man 2".

YOSHIKAWA: That's true.

ARIGA: I believe the trend started with Friender in "Mega Man 2", and matured in the early stages of "Mega Man X".

YOSHIKAWA: Yeah, it was a pretty steady stream, wasn't it? It certainly helped that we decided to go with an animal theme for most of the boss characters, and that basically shaped the "Mega Man X" world as we know it today.

ARIGA: Yeah, you can really see the animal theme with the "Mega Man X" series.

YOSHIKAWA: That choice probably had a lot to do with the fact that using the unique traits, movements, and expressions of familiar animals made it easier to create characters that people would find fun and relatable. My personal interest in animals made this a particularly fun job for me. Also, it's worth mentioning that I never really drew mecha before getting involved with the "Mega Man" series. The more I did, though, the more I came to like it.

ARIGA: So, you got used to drawing mecha? "Practice makes perfect"?

YOSHIKAWA: I guess it would be accurate to say I no longer feel uncomfortable drawing mecha. If I were to be offered a job drawing mecha now, I'd confidently say that I'm up to the task. Sometimes, people seem surprised that I can draw mecha, and I always tell them it's because of my time with "Mega Man"! (laughs)

ARIGA: But it wasn't like you hated drawing mecha, right?

YOSHIKAWA: As you might expect, I tended to draw my favorite characters' faces back when I first started drawing in my tween or early teen years.

ARIGA: I know what that's about. I'll also add that those faces were usually drawn at the same angle over and over again! (laughs)

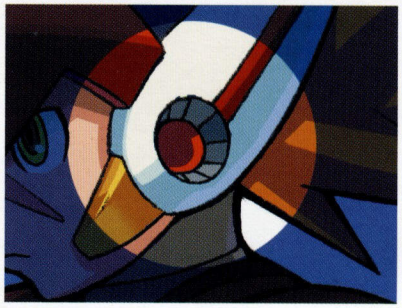
YOSHIKAWA: You got it. (laughs) I guess it's because we instinctively know we can't draw very well or something? People will usually pick something they like as a subject when they first start drawing, because the desire to be able to draw that subject well will motivate them to keep practicing. Unfortunately, your future employers probably won't be very interested in how well you are able to doodle your favorite childhood character's face. (laughs) When you start drawing as a career, it's all about drawing stuff that can be used in a professional capacity. I got more than my share of opportunities to practice drawing professional art at Capcom, and I was very happy to have that kind of environment to work in.

ARIGA: I suppose it is important to be able to draw what your employer wants you to draw, rather than what you feel like drawing.

YOSHIKAWA: Indeed it is. That's how I figured out that once you learn how to draw just about anything, the things you want to draw also turn out looking better. "Mega Man X" is technically about mecha, but that world contains so much variety that it gave me the chance to learn and experiment with different things right off the bat.

ARIGA: Earlier, you mentioned the basic symbolism and physical parts that make up the foundation for the unique look of the "Mega Man" design. Would you care to elaborate on that a bit more?

YOSHIKAWA: I was referring to things like the way "Mega Man" characters tend to have thicker arms and legs. Technically, though, these things are not so much "design traits" as they are techniques that were used to make the sprites look better. Another example would be how we always seemed to add an inner lining or siding whenever we had a glowing part within a circular frame on the character.



ARIGA: What the fans usually refer to as the "Count Mecha style". (laughs)

YOSHIKAWA: We used that look in a lot of different places, including the joints, chest, eyes, and ears. These details can be described as childish in a positive way. They're relatively primitive symbols or trademarks that kids can easily mimic. It's not just about children being able to recreate these drawings, though. The "Mega Man" style of design really taught me about the fun of controlling the evolution of a design in this industry, as well as the tricky nature of balancing various factors. As an example, even if you're an adult who likes Gundam, that doesn't necessarily mean that you could draw up a perfect Gundam from scratch. Gundam designs incorporate a lot of realistic parts from real combat vehicles and cars, while Mega Man designs take more of their cues from children's toys. It's all about taking these simple traits and manipulating them into sophisticated things while still maintaining their original approachability.

ARIGA: Looking at "Mega Man X3" in particular, you can really see how the little circles on their ankles were a design staple.

YOSHIKAWA: That, and you also see holes or slots around their toes a lot. But "Mega Man X3" was more of a group effort, so sometimes I think we put in too many different design details. (laughs)

ARIGA: Back when I was drawing manga for Comic BonBon, I happened to see some of the official illustrations for "Mega Man X3" while I was visiting the editing department. I recall thinking to myself, "Iwamoto-sensei is going to have his hands full with 'Mega Man X3'... its designs clearly have way more lines than the ones in 'X2' did." (laughs)

YOSHIKAWA: I can see why you would have thought that. (laughs) If I recall correctly, Tazaki* and Kaji worked on the "Mega Man X2" designs together, with Tazaki taking the lead. I'm pretty sure it was just the two of them. We had a lot less time for "X3", so we had about four people on that one. There was a bit of a competitive edge to the work atmosphere, with each of us wanting to outdo the others. (laughs) Inafune was around a lot to check on our work, so those factors probably led to denser and more complicated designs. (laughs)

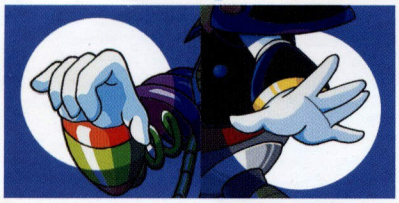
*Kazunori Tazaki is usually credited as "Ikki". Aside from the "Mega Man" series, Tazaki is also known for his work in games like "Dino Crisis", "Viewtiful Joe", and "Okami".

ARIGA: I actually liked the silhouettes of the boss characters in "Mega Man X3" because I felt there was more variety among them than there was for the boss characters of "Mega Man X2". Still, I have to admit, I think the "X2" designs made better use of lines.

YOSHIKAWA: I can agree with that. They were put together very well.

ARIGA: One thing I did notice about Tazaki's work is that he tends to form a character's hand like this (*1), whereas Inafune is more known for this (*2) kind of hand pose.

*1 *2



YOSHIKAWA: We all had Inafune's and Kaji's original art to use as reference, and we did our best to emulate it, but I think it was inevitable that our own unique styles eventually exposed themselves in the details of our work. I imagine the hand posing that you're referring to is a result of Tazaki's personal style seeping out. (laughs)

ARIGA: Do you have any funny anecdotes to share?

YOSHIKAWA: Well, when I was talking about working on sprites earlier, it did remind me of that piece of equipment we used when creating original sprites. I'm not sure what it was called, but it looked kind of like a lunch box that we'd put on top of the Super NES in order to display our sprites on a CRT monitor. Everyone was using that device back then, and you'd often hear these loud popping noises, followed by people screaming "Fire! Fire!!" (laughs)

ARIGA: Yeah, most companies would just keep those things running all the time. It was enough to make you think they were doing tests to see how long they could keep it running before it burst into flames. (laughs)

YOSHIKAWA: Some of my senior colleagues would use it without the appropriate cover attached. (laughs) Oh, and you were always given a briefing about each unit's quirks, like how you had to push it down at a certain angle or something in order to get it to work. (laughs)

THE REASON FOR THE CHANGES IN "MEGA MAN X8"

ARIGA: The size of the characters' arms and legs was noticeably reduced for "Mega Man X8". Why is that?

YOSHIKAWA: We had to tweak the designs because "Mega Man X8" is a game with polygon-based graphics, and having too many collisions made the production process harder than it needed to be for everyone. I joined the "Mega Man X7" project when it was already underway, so I didn't get to do much for that one.

ARIGA: With regard to the designs in "Mega Man X7" and "X8", did you guys make a conscious decision to incorporate the line style of old robot animes?

YOSHIKAWA: We did. I think that intention was on the table starting with the original "Mega Man X". The people who were working on "Mega Man X" really liked the look of old robot animes, so I suppose it was only natural that those preferences would be reflected in "X". I'm also part of that generation and I'd always wanted to do something like that, so it was definitely on my mind when I worked on "Mega Man X8". We really didn't have enough time for "X8", but I feel like I did everything I could in the time that was granted.

ARIGA: The eight boss characters in "Mega Man X" were almost like divine creations, wouldn't you say? I mean, you had Inafune, Kaji, and Tazaki. Each of them brought their own unique touch to the characters, which resulted in a very special kind of variety. I imagine "X8" was very hard for you because you had to come up with all of the boss characters alone, and trying to pull it back to the lines of "X" meant you had to produce the same quality of work as three masters of the art.

YOSHIKAWA: Not to mention that I had other responsibilities that I had to maintain at the same time. (laughs) I wish I could have drawn some proper full body illustrations, but...

ARIGA: I'm sure you had your reasons.

AN ILLUSTRATOR'S FRAME OF MIND

ARIGA: Is there anything you are particularly careful about when working on a final character design that has been approved and handed over to you?

YOSHIKAWA: Well, I find that when it comes to a character designed by someone else, it is important to respect and in a way channel that person's soul or intent while working on the character. This was true for "Breath of Fire", and it was definitely true for "Mega Man". In this case the design source was Inafune, and I definitely did everything I could to keep the spirit of his designs alive when working on "Mega Man". When I'm working on characters designed by others, I feel like someone has entrusted me with a valuable possession, so I will naturally treat it delicately.

ARIGA: I can totally understand what you mean. Whenever I was assisting another manga artist with their manga, I found I always did a better and more careful job with the backgrounds I drew for them. When working on my own manga, I don't really think too much about it and I just draw what comes naturally. I also tend to be satisfied more easily with my work when it's for my own projects, whereas I feel like I demand higher quality work from myself when it is for others.

YOSHIKAWA: I think we all go into a totally different mindset when it's our own project versus working on someone else's. On the other hand, though, there are times when I feel like I have a harder time drawing for my own projects because I have noticed I am too easily satisfied with my work. It's like, if I don't keep myself strapped down with extra discipline, my own projects will sneak by me at a quality level that doesn't truly reflect me as an artist.

ARIGA: Another difference is that when you're working on someone else's thing, you know where your work begins and ends. Especially when it comes to design work, when you are designing a character for your own project, there's no one there telling you when to stop. This can sometimes lead to unnecessarily complicated designs.

YOSHIKAWA: I agree. When you're working on someone else's character, you of course have that perpetual desire to inject some of yourself into the design, but at the same time you have that little voice in your head reminding you that this is someone else's character and that you have to respect their wishes. Based on experience, I'd say I produce better results when I'm working under those kinds of restrictions. Those are the times when I am most likely to produce an unexpected chemical reaction through my work. When I say "chemical reaction", I'm talking about the finished product turning out to be so amazing and of such high quality that I have to admit I could never make something like that just on my own.

ARIGA: I guess it's that mixing of personalities and talents that creates what you describe as a chemical reaction. By taking in something that came from an external source and processing it within yourself, you also learn new things and evolve, which is then reflected in the work that you do.

YOSHIKAWA: Indeed, working on someone else's project has its challenges, but the rewards are invaluable.

EVOLVING ART STYLES AND MEMORIES WITH AKIRA YASUDA

ARIGA: I feel like your art style changed significantly with "Breath of Fire III".

YOSHIKAWA: When Capcom was doing some restructuring and merging the console game department with the arcade game department, I was blessed with the opportunity to talk with Yasuda on several occasions. This had a huge effect on me. Every time I got into a conversation with him, my mind would go blank and I thought I was going to die. (laughs)

ARIGA: But I take it you gained valuable experience and knowledge each time?

YOSHIKAWA: I think it helped to break down the foolish pride I had. (laughs) I mean, when you're talking to someone like Yasuda, it's easy to realize how foolish such pride really is. He taught me how it's not just about creating a pretty and flashy picture, but that it's important to think about the information you are putting into an illustration, make it easy for the viewers to relate to, and draw something that people will feel a true affinity for. That's what makes the difference between an amateur and a professional. Within Yasuda himself, there is always a sort of fad or a certain thing he is aiming for. A great example of what I'm talking about would be "Turn A Gundam", where I could clearly see what it was that an amateur could not achieve. The accurate sketches, the control over the colors, the designs themselves... it was a pretty harsh lesson, but one that really changed the way I think about and look at my work.

ARIGA: How exactly did you learn from Yasuda?

YOSHIKAWA: I just really couldn't draw, that's the bottom line. So once or twice a week, I would take everything I had drawn and bring it to Yasuda, who would go over it with a red pen and give me pointers. He'd explain to me how I could do things differently in order to achieve the effect I was going for.

ARIGA: That must have been intense.

YOSHIKAWA: Totally. My brain was always like mush whenever I was with Yasuda, and I honestly thought I would die if I didn't get over it. (laughs) I lost a lot of confidence in my work during that time, and I even thought about quitting if I didn't "get it" soon. Then, approximately four or five months into my intense Yasuda-training, he exclaimed, "This!" He drew one of those flowery circles on my illustration, the kind that grade school teachers will put on an A+ test. (laughs) He enthusiastically drew the flowery circle and even signed his name next to it as his official seal of approval. He then said, "This is great."

ARIGA: I'm guessing that one was in the art style that we saw in "Breath of Fire III".

YOSHIKAWA: Exactly. One of the big things he taught me during that time was about drawing the human form. Even when you are drawing with an anatomical diagram right in front of you, simply trying to draw what you see won't do the trick. You have to bring it to life as you're putting it on paper. He took a lot of time out of his busy schedule to really hammer that idea into my head. Unfortunately, my young and foolish self couldn't figure it out just from hearing it explained to me. (laughs) Yasuda would sketch out a ton of drafts while I observed, and I'm quite serious when I say that every single one of those drafts was of insanely good quality. If anything, I was more shocked at how easily he was able to do that than I was by the realization of how dumb I really was for not getting it. (laughs) I spent every day practicing and going through lots of trial and error as I endeavored to figure out how to take the image I saw in my mind and reproduce it on paper.

ARIGA: That repetition must have formed some kind of basic concept in your head, because the difference between your art styles in "Breath of Fire II" and "Breath of Fire III" is quite noticeable. Listening to your story, it really sounds like you had a master-and-apprentice sort of relationship with Yasuda.

*The illustration on top is from "Breath of Fire II", while the bottom one is from "Breath of Fire III".

YOSHIKAWA: Yasuda literally changed the face of video games and related media. I don't know if it was a conscious effort or if it just came naturally, but either way, his ability to know what he wants and make it happen is a true testament to his genius. I can't even describe how lucky I feel that I got to witness him drawing right in front of my eyes, specifically for me. Those were the happiest days of my life. To give you a better idea of the kind of person Yasuda is, whenever I had business over at the design studio, I was pretty much guaranteed to see Yasuda there. I'm not sure if he was aware of business hours or even time as a basic concept. He was always experimenting with his art, drawing various things, and studying whatever he felt would help make him a better artist. If I went to the design studio and didn't see him actively drawing, all I needed to do was glance down and I'd see his feet sticking out from under his desk. (laughs) So it's not like he never slept.

ARIGA: Those were the days. You couldn't do that even if you wanted to these days, with all of the security concerns and energy conservation initiatives.

YOSHIKAWA: Yeah, they'll literally kick you out of the building at the end of the work day. But that should give you a pretty good idea of who Yasuda is as an artist.

JOINING CAPCOM AND YOSHIKAWA'S HOBBY

ARIGA: When did you decide you wanted art to be your career?

YOSHIKAWA: I made that decision while I was a student. The high school I went to had an art course, so that certainly helped. I also applied to an arts university, but was rejected. My parents were very supportive and told me it would be okay if I wanted to wait another year to apply again, but I was young and panicked a bit. I immediately enrolled at a vocational school and studied so hard that I basically got what I needed in one year.

ARIGA: Did you go straight from the vocational school to Capcom?

YOSHIKAWA: Yes, though I hadn't planned on it. At the time, and even today for that matter, a career in design is not particularly kind to new graduates. All the new kids have to start at the very bottom, with intense workloads and small salaries. There was an employment board at the vocational school, but all of the postings offered little more than minimum wage. That just sounds like common sense now, of course, but I was young then. I was only interested in big companies, and Capcom was one of the biggest names I saw on the board. I liked video games, and though I had never specifically paid close attention to Capcom as a company, the posting was for a position at a location that would be an easy commute for me.

ARIGA: What kind of video games did you like to play?

YOSHIKAWA: At the time, my favorite game was "Populous". I mostly played simulation games because I wasn't very good at action games. I did play "SonSon" at the arcade, though I had no idea it was

a Capcom game. It was only after I joined Capcom that I realized I had been playing one of their games all along. (laughs)

ARIGA: Do you still play games now?

YOSHIKAWA: I don't really play video games anymore because I've gotten into bouldering, which is a style of rock climbing. It is an intense sport that gives you a real sense of accomplishment in a relatively short amount of time. The boulder will trick you by looking climbable in places that aren't, and you're pretty much forced to develop the muscles you need in order to climb. No matter how impossible it seems, if you choose your hand placements logically, success is possible. I'm by no means an expert climber, but just like with illustrations and design, as long as you understand the theory behind bouldering and follow the necessary steps, you will generally achieve a good outcome. That's what this hobby or "game" has taught me.

ARIGA: A lot of artists struggle with maintaining a healthy level of physical fitness, so I think that is a great hobby to have.

YOSHIKAWA: Visualization is also important in bouldering. You basically have to figure out exactly how you're going to place your hands and plan out each of your moves before climbing, otherwise it becomes nearly impossible. I always stand in front of the boulder prior to climbing and run a simulation in my head about how my climb is going to play out. The skills that bouldering emphasizes can be applied to my work as an illustrator, so it's a hobby I'd like to stick with. The only problem is that bouldering makes my fingers thicker, and I'm not sure what that means for an illustrator. (laughs)

ARIGA: I guess it shouldn't be too bad unless you sprain a finger, right? (laughs)

YOSHIKAWA: I have to admit, that's a very real possibility with bouldering. (laughs) There are also plenty of opportunities to split my nails.

INSPIRATIONS

ARIGA: Is there any particular artist who inspired you to pursue art and design?

YOSHIKAWA: I really liked Masamune Shirow's work. Throughout my entire student career, from middle school right through vocational school, he was consistently releasing something amazing. I feel like I witnessed an evolutionary era. Seeing his work made me think, "What if I could draw like him? Design like him?" That probably gave me the push in the right direction that I needed. I especially loved "Dominion: Tank Police". I liked how nature was the main theme. As I mentioned before, I really like nature and animals. The original world crafted by Shirow was really cool too, because it was like something you'd find in a video game. You also feel like you've learned something after you finish reading it. (laughs)

ARIGA: I like "Dominion: Tank Police" too! Do you prefer the original or "Conflict One"?

YOSHIKAWA: The original. The character development was enough to bring me to tears. "Orion" is great, too. I read it at least once a year. The way he fits an entire vibrant world into a single book reminds me of video games, and that's probably why I'm so drawn to his work.

ARIGA: I'd love to find out what happens after the end, and I'm sure I'd be excited if a sequel was announced, but at the same time I think we all know it ended the way it was supposed to end.

YOSHIKAWA: Exactly right. It's okay the way it is. (laughs)

ARIGA: The "Mega Man" series is now celebrating its 25th anniversary. What were you doing 25 years ago?

YOSHIKAWA: I have no idea. I was probably reading manga. (laughs) I was also an avid reader of the magazine "Model Graphix" back then. I really enjoyed Kenichi Sonoda's articles. He could nonchalantly sketch up a mecha that was unlike any other artist's. He's truly amazing.

YOSHIKAWA'S MEGA MAN TODAY

ARIGA: Hypothetically speaking, if you were hired to draw for "Mega Man" and you were given complete freedom, how do you think that would turn out?

YOSHIKAWA: Well... I have had my preconceived notions about art and design reset so many times now that when it comes to working on a video game project, I tend to set aside my personal feelings and focus on what the game is trying to accomplish and what it needs in order to achieve that. This is how I approach design work now. So I guess my answer to your question is, if I was asked to draw for "Mega Man", the work I'd produce would depend entirely on the situation. I would want to design something that no one has seen before, but I would want it to be instantly liked by the fans as well. I think I'm having more fun thinking about it than I would if I actually did it. (laughs)

ARIGA: Would you want to give it a shot?

YOSHIKAWA: I think I would. I had a lot of fun with "Mega Man X8", and the "Mega Man" series in general is a veritable treasure trove. It is definitely a series where you can suggest all kinds of wild ideas, and none of them would be considered particularly outrageous. Working from a foundation like that means you can revisit it again and again without running out of things to do.

ARIGA: If you take into account all of the bosses and minor enemies in the spin-off series as well, the number of characters in the "Mega Man" series easily beats out the "Dragon Quest" series and even the number of Pokémon in the "Pokémon" series.

YOSHIKAWA: When it comes to pondering what entertainment really is and taking the pulse of the current generation in order to build a new addition to a pre-established structure, the "Mega Man" world offers something you can't find anywhere else. Back when I was still working at Capcom, I often found myself wondering when they were going to start a new "Mega Man" project. There were a few talks about "Mega Man X9", and I even got a chance to talk to the person who would have been the planner on that project, but it never came to fruition.

OPTIMIZING ART

ARIGA: What kind of tools do you use when you're working?

YOSHIKAWA: Photoshop CS 5.5.

ARIGA: Are there any features in particular that you like to use? What about brushes and layer effects?

YOSHIKAWA: I don't think I do anything special. I usually start off with a foundation sketch in pencil or pen anyway. What I'd really like to do is work with some kind of paint, but I don't have the time for that. Basically when I say Photoshop, I just mean I do digital work on the PC and that's about it.

ARIGA: So the use of Photoshop is about efficiency for you.

YOSHIKAWA: I've kind of gotten to the point where I miss getting my clothes messy and smelly with various drawing materials. (laughs) I might pursue painting as a hobby if I can find the time.

ARIGA: When drawing traditionally, what do you use to color your illustrations?

YOSHIKAWA: I use the water-based acrylic paint made by Liquitex. I've tried markers in the past, but it didn't work out for me.

ARIGA: Generally speaking, when illustrating, you first do a rough sketch, then a draft, then base lines, and finally the coloring. Which part do you have the most difficulty with?

YOSHIKAWA: I would say the draft. By the time I get to the draft, I'm already imagining what it will look like with colors. But once I put the colors in, I often find that it doesn't look the way I thought it would. (laughs) Still, coloring is the easy part because you already know what you want to do with the piece. It's getting from the rough sketch of what you're trying to accomplish to the more solid draft that I find to be very difficult.

ARIGA: I always thought your coloring style was very unique. Is this uniqueness something you are personally aware of?

YOSHIKAWA: I suppose so. I tend to use colors that I like, and I am extra careful about light and eyes.

ARIGA: The projects you've worked on have a pretty wide range of styles, from the more fantastical style of "Mega Man" to the photorealistic style of "Devil May Cry". Does the mindset you approach a project with differ according to the style you're working with?

YOSHIKAWA: Absolutely. I start by figuring out what it is the game needs. I do try to set aside my personal feelings, but it's not always possible. So then I have my personal feelings to deal with, and it is often the case that I need to work against my personal feelings in order to ensure that the game gets what it needs from me. This is always a source of personal turmoil. I take what I have been tasked with, pursue what I consider to be the ideal, then make adjustments as necessary on my way to the finish line. It really is a challenge every single time. Still, I come out of it with a sense of accomplishment and that's my end goal, so I can't say I hate it.

ARIGA: Optimizing your art style according to the needs of the game is very important.

YOSHIKAWA: The main thing that will lead to the success of a video game is how much fun it is. The player's feelings about the game's visual aspect are a huge part of the fun they get out of it, though, so I agree that optimization of one's art style is an absolute necessity.

CONSOLE AND SOCIAL GAMES

ARIGA: I heard you've been working on social games lately. Do you find working on social games to be any different from working on console games?

YOSHIKAWA: I'd say the biggest difference is that there is a very clear type of art that is favored in social games. I've found that, in order to meet the demands of the market, a lot of artists have been shifting to that art style. Whether that's for better or worse, that is the climate we are working in now. This ability to change with the times is a basic skill that Capcom taught me. There, I was taught that your personal flavor would come out in your work after you had learned to produce the art that is needed. Instead of going solely by that rule, though, I also rely on the fundamental truths that Yasuda taught me. I feel like the lessons I received from Yasuda still offer me the kind of support I need, even today. The lines start getting a little blurry when it comes to social games, but a lot of social game developers are really fast illustrators. I suppose that's a result of them honing their skills according to the market's demands.

ARIGA: They are pretty quick to adapt to changes, that's for sure. Though I get the feeling that there is less focus on the backbone of art as a whole these days.

YOSHIKAWA: I agree, but again, it's just the way things are now. I think it's a good thing that technology has given us computer tools that make the drawing process faster. It certainly helps me when I'm trying to hammer out a new art style for myself. This efficiency and speed may be the foundation upon which the current generation is built. The social game industry grew in leaps and bounds when social games were still new, but I wonder if it is starting to stabilize now?

ARIGA: The social game market has been growing rapidly, though it's hard to say whether or not it is sitting on a bubble.

YOSHIKAWA: As far as art is concerned, I do feel a bit of anticipation because I think the next evolution will come out of the social game market. I believe we'll see it happen once that market has sufficiently matured. In the console game industry, it was Yasuda who initiated a similar evolution. I saw it happen with my own eyes, so I hope I get to see the next one as well. The same goes for trading card games and light novels. The demand for specific art styles has been clearly divided among the different genres. Once that solidifies, it tends to crumble and give way to a new era. If enough people notice this step at the right time, you end up with a massive race to the next finish line. Of course, I intend to do what I can to trigger an evolution myself if possible. I hope more artists will join me on this front.

ARIGA: You're working on DeNA's "The Irons and Steels" now, right?

YOSHIKAWA: I was really just a judge of sorts for that project. As far as actual production work is concerned, I'm currently assisting with conceptual work for "Yugure no Valkyries". Before joining that project, I didn't really know what kind of work goes into the development of a social game, so I've learned a lot just by helping out. All that stuff I said about the art styles is one of the things I've learned from that experience. I've been bombarded with so much new information that it has given me a lot to think about.

ARIGA: I have to agree... it's exciting to think about what the next stage of evolution will bring to the social gaming world.

YOSHIKAWA: Since its current focus is mainly on the domestic market, I think it's suffering from a bit of "Galápagos syndrome". I hope it will spread out to the rest of the world soon. It's obvious that a change or transformation of some kind is on the horizon. It's a fascinating notion, and I'm definitely looking forward to it.

A MESSAGE FOR MEGA MAN?

ARIGA: To round out this interview, would you like to offer a message to Mega Man on his 25th birthday?

YOSHIKAWA: Please make more "Mega Man" games. (laughs)

ARIGA: That sounds more like a message to the house of "Mega Man" than a message to Mega Man himself... (laughs)

YOSHIKAWA: My message to Mega Man is basically, "You're not done yet, are ya buddy?" I might even add a bit more intensity and be like, "You've still got more life in you! Keep going!!"

ARIGA: He'll be the real deal if he survives 25 more years.

YOSHIKAWA: As I mentioned earlier, the "Mega Man" series allows for so much growth and variation that I'm confident it will live on for at least another 25 years.

ARIGA: It does have limitless potential.

YOSHIKAWA: Whether it's "Mega Man X", "Mega Man Battle Network", "Mega Man Legends", "Mega Man Zero", or any of the other spin-off series, they've already proven that they can go in any direction with "Mega Man" and be successful. There's still plenty of potential to create a new "Mega Man". It may be a bit old-school as an action or action/shooting game, and the notion that you aren't killing people but rather just pitting robots against each other is also rather old-school, but it's exactly this simplicity that gives the series its immense potential. I believe the "Mega Man" series is a national treasure.

ARIGA: There aren't many other series that have held on for 25 years. I think the fans' enduring love for "Mega Man" speaks volumes of its true worth and potential.

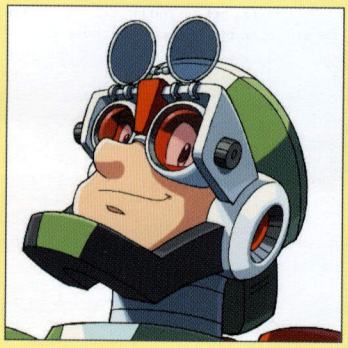
YOSHIKAWA: I sincerely hope they continue to do right by the series. I still think you can add more numbers to "Mega Man X"... They ought to give "Mega Man X9" a chance.

ARIGA: I hope they do. I also hope they go back to the original series for a "Mega Man 11" and "Mega Man 12"! Thank you very much for your time today!

INTERVIEWER / HITOSHI ARIGA

INTERVIEW WITH THE ILLUSTRATORS 2

For this interview, I sat down with Hideki Ishikawa and Haruki Suetsugu (SENSEI) to discuss topics like their time with the "Mega Man" series and what it means to be a professional artist. They were kind enough to share some valuable insights with me.



HARUKI SUETSUGU (SENSEI)

Suetsugu joined Capcom after spending a year as a part-time middle school teacher. He first started working on Mega Man illustrations and character designs with "Mega Man X4". Now, 20 years later, he still retains a prominent role in the console game development industry with duties ranging from concept art to design work.

HIDEKI ISHIKAWA

Ishikawa joined the "Mega Man 7" team as an illustrator and has worked on most of the "Mega Man" titles since then. Since leaving Capcom, Ishikawa has proven his talents in various fields, both in and out of the video game industry.

FROM ANALOG TO DIGITAL

ARIGA: How did you come to draw "Mega Man" illustrations?

SUETSUGU: When you work at the Capcom Design Studio, you basically have no choice.

ARIGA: Is it a rite of passage or something?

ISHIKAWA: You could say that. Back then, "Mega Man" was a staple of the NES's game library, as was "Ghosts 'n Goblins".

SUETSUGU: Don't forget the ported games and the Disney stuff.

ISHIKAWA: As one of the main console game franchises, we were pumping out a few titles per year for "Mega Man". We also released guide books for each game, so we had to draw the main characters, bosses, regular enemies, box art, Mega Man with his various special weapons, images for the instruction manuals, and so on. There was always a ton of stuff that needed drawing. It was never a joint venture of any kind, though. It's not like the game developers would sit down with us and show us what they were intending to make for each game. We were simply given the sprites as references once a game was finished. (laughs)

ARIGA: That sounds rough.

ISHIKAWA: That was back during the days when they went straight from doodles on a piece of paper to sprites, so proper line art and concept drawings were pretty much nonexistent. (laughs) Each time, we had to draw line art based on a sprite that someone made.

SUETSUGU: Really?

ISHIKAWA: Yeah. (laughs) They'd also bring in some rough art that barely qualifies as line art and tell us to draw up illustrations for minor enemy characters based on that. Then, once we finished the illustrations, things would get even crazier because we'd have to produce cel art. On raw film, mind you. Most of the character-related illustrations you see in the "MM25" book are raw cels.

SUETSUGU: That's true. I was kind of surprised when I saw the originals. The cels were pretty large. (laughs)

ISHIKAWA: Even when an illustration was specifically intended for use in a small size like the ones you see in the instruction manuals, we still had to draw it in normal anime cel art size. That was how I developed my skill at drawing curves freehand. (laughs)

SUETSUGU: I'm sure you picked up that skill whether you wanted to or not because there's no "undo" button for cels like there is for the digital illustrations we work with today. (laughs)

ISHIKAWA: I was fresh out of vocational school at the time, and I had yet to develop a sense for things like using the right colors at the right time and combining colors appropriately. I had this set of color chips that I'd hold up to an illustration in order to figure out which colors were going where before I actually started coloring. This method took way too long. With the computer software we have these days, it almost doesn't matter what colors you slap onto an illustration because you can swap out whole areas of color with just a few clicks. However, going through this process taught me that some colors look nice together while other pairings just look horrible. It also made me realize just how much I hadn't taken my art studies seriously.

SUETSUGU: These days, you can use the layer feature to compare things easily, but that wasn't the case back then. You probably came in at just the right time to experience the transition from cel art to digital art, didn't you?

ISHIKAWA: Yes, I did.

SUETSUGU: By the time I got started on "Mega Man X4", we already had a Power Mac with Photoshop 3 or 4, which granted us the use of layers. We still weren't able to submit things digitally, though, so we had to print out all of our work to submit it.

ARIGA: I remember those days. I'd start with something on actual paper, take a photo of it to produce a positive, then submit that positive film.

SUETSUGU: We merged in from the arcade team, but Ishikawa and the others didn't have Macs to work with. Instead, the company brought in this massive machine that probably cost around two to three hundred grand.

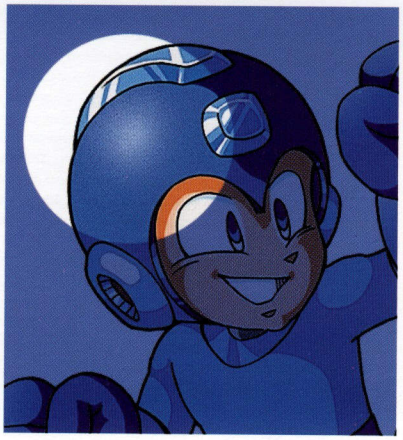
ISHIKAWA: The Macs were so much better, you really had to wonder why they bothered bringing that behemoth in...

SUETSUGU: It made this really deep and almost ominous sound every time you turned it on. (laughs)

ISHIKAWA: Yeah, and you'd get this big gust of hot air too. (laughs) I'd say it was the size of two tatami mats at least. It was like those old-school supercomputers... but specifically for drawing! (laughs) We were just excited that we could use airbrushes. (laughs)

SUETSUGU: Even the plug was a special one that was super thick. You seriously had to do some major room reorganizing just to be able to plug it in.

ISHIKAWA: You can see the evidence of the airbrushes in "Mega Man 7". (laughs) "Mega Man 6" and everything before that was still cel art.



ARIGA: The enemies in "Mega Man 7" were still cel art, but airbrushes were clearly used on the boss characters.

ISHIKAWA: That was because we only had one of those machines, so if someone was using it to draw up a boss character, no one else could use it. That's why so many of the minor enemies were still done on cels. (laughs)

SUETSUGU: Oh, I see. So all of the work on the various characters was being done simultaneously. That's pretty impressive. (laughs) What did you do about line art when you were using that machine? Did you draw regular line art with a pen and scan it in?

ISHIKAWA: Yep. The first step was always to erase the bits of debris. (laughs)

ARIGA: Wow, this is making me feel nostalgic. (laughs)

SUETSUGU: We had Macs by the time I got started on "Mega Man X4", so we scanned our pencil lines into the computer and finished them up there.

ISHIKAWA: "Mega Man V" on the Game Boy wasn't in color, so we could pretty much do whatever with those sprites. (laughs)

ARIGA: As long as the dark parts were dark and the light parts were light, you were good to go, right?

ISHIKAWA: Yes, so we all had quite a bit of fun with the colors since the players would never know what colors we were actually using. (laughs) I did quite a bit of drawing for "Mega Man V" on the Game Boy, but when I look at those illustrations now, I can see that I really wasn't very good at freehand drawing back then. My concentric circles were particularly bad... I can't tell you how much easier my life is now that we draw on PCs. (laughs)

ARIGA: Hearing you talk about that big machine earlier reminded me that I wanted to ask you about the special weapons in "Mega Man 7". I noticed the illustrations show Mega Man to be in his normal colors when using the Freeze Cracker and the Junk Shield, but they were different colors in the actual game. Was that just because the coloring took so long that you didn't have enough time to fix the colors?

ISHIKAWA: Did I do those? I honestly don't remember very well... "Mega Man 7" was pretty hectic for me because I was getting line art thrown at me from all kinds of people. When I was really tight on time, I'd just clean up the lines I got and use them as they were. That's probably why I don't really remember the special weapons specifically. All of the work for "Mega Man 7" was divided up between various people. We had people working on just the posters, just the enemies, etc. There was no way one person could handle all of the art and get it done in time for release.

SUETSUGU: There was quite a bit of illustration work to get through, wasn't there?

ARIGA: The first few games were probably the only ones that could be handled by one person...

SUETSUGU: You're right. Things were much simpler back then. I remember I joined in on "Mega Man X4" simply because someone said, "Do you want in?" and I said, "Yes!" It's actually kind of a funny story, because I'd always had this sort of secret crush on the "Mega Man X" series, just like I had daydreamed about working on the "Legend of Zelda" series... then lo and behold, Capcom somehow got in on that*, and my wish was granted. Then, when I started thinking to myself how much I'd love to work on a robot game, I was invited to work on "Tech Romancer"... Has anything like this ever happened to you? Wishing you could work on something only to have that wish granted?

*"Oracle of Seasons", "Oracle of Ages", "Four Swords", and "The Minish Cap" were developed as collaborative efforts between Nintendo and Capcom. Suetsugu worked on enemy designs, background designs, and various other illustrations for "Four Swords" and "The Minish Cap".

ISHIKAWA: It has. Mine was "Bravely Default: Flying Fairy". I've spent tons of time playing with the job change systems in "Final Fantasy III" and "V", and because of that, I'd always wanted a chance to think up fun outfits for various job classes. I couldn't believe it when my wish was granted. If you plan to make a living through your art, having such wishes granted really boosts your morale.

ARIGA: I can totally understand what you guys mean. It really does feel like a secret crush.

SUETSUGU: Not to sound too clichéd about it, but I honestly think those kinds of opportunities come around if you work really hard and prove yourself through your everyday work. It's almost like a reward for doing a good job.

ISHIKAWA: That makes total sense. If you don't earn trust through your work, no one will ever think to call on you for special projects. You can't just spend your days at work drawing whatever you want, however you want, and expect to have that pay off.

FAVORITE ILLUSTRATIONS

ARIGA: Of all the illustrations you have ever drawn for the "Mega Man" series, do you have a particular favorite?

ISHIKAWA: Actually, I'd have to say my favorites are your Burner Man (pg. 99) and Dynamo Man (pg. 98), Ariga. Especially Burner Man.

ARIGA: Wow, really!? I'm totally flattered! I kinda thought I had gone too far with the design of his fingers, but when I saw your illustration of Burner Man, it looked very natural. It's really quite amazing. I was also very grateful that you made his face look scary, the way I wanted it.

ISHIKAWA: He was supposed to be a crazy character, right?

SUETSUGU: They actually provided you with a concept for the character?

ISHIKAWA: I only had the art at first.

ARIGA: I sent in detailed concept drawings later, hoping to make someone's job easier.

ISHIKAWA: Those made their way to the dev team.

SUETSUGU: Does that mean you never got that extra bit of information, Ishikawa?

ARIGA: Or maybe they refined whatever I sent them before giving it to you?

ISHIKAWA: I received the one with the color assignments. The one on page 368.

ARIGA: What about you, Suetsugu? Do you have a favorite?

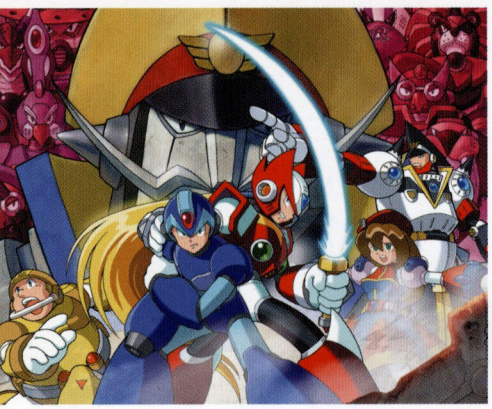
SUETSUGU: My personal favorite has to be the illustration of Zero I drew for "Mega Man X4". The one on page 188. To tell the truth, his proportions are a bit off... but I drew a whole mountain of drafts before finally getting that piece done. I'm usually spread out over so many different projects that it always takes me some time to get accustomed to a game's particular style. Getting that look right is really important when working on any game.

ARIGA: You're your own worst enemy in those cases.

SUETSUGU: That was the first illustration I did for the "Mega Man X" series where I honestly felt like I had achieved the look I was going for. Unfortunately, I never really got that feeling with X. Sorry about that, buddy. X is just really hard, I think. He's such a nice guy as far as his personality is concerned, so you think you'll be safe if you draw him to look like a nice guy... but that's never quite right because he needs to have the tough look of a hero too. Balancing those two things is always tricky.

ARIGA: Yeah, when you look at X in the original "Mega Man X", his eyes make him look like a cold-blooded killer. He started looking gentler in "X2" and "X3", though.

SUETSUGU: Oh, also the Special Limited Pack for the SEGA Saturn version of "Mega Man X4". I was very happy with the way that package art turned out. I've drawn a lot of promotional art before, but that was the first time my art went on a really thick box that contained a bonus toy. I was like, "It's on the shelves! Yes! A kid picked one up!! Yes!!" (laughs) I had done so much work in the arcade industry that



I never had the chance to appreciate what it feels like to have a customer pick up a game you worked on and hold it in their hands. Sure, there were times where I was happy to see someone looking at a poster I had drawn, but it's really very different when there is direct physical contact between a customer and your work. That was the moment when I truly understood the awesomeness of working in the console field.

ARIGA: Do you have favorite pieces that were done by other artists?

SUETSUGU: I generally like everything Ishikawa does, and I also like Higurashi's work. I feel like they are as close as you can get to Inafune's original work.

ARIGA: They do seem to have achieved a kind of silent harmony with Mega Man.

SUETSUGU: It's really quite impressive. You could look at any of their illustrations and say, "Yep, that's the real Mega Man!" Especially those in "Mega Man 9"!

ISHIKAWA: You really have to love Mega Man to get there, I think.

ARIGA: I think it's kind of like the PreCure theatrical feature, where they had all those differently-designed PreCure characters in one movie, but the art director managed to bring them all together into a working harmony.

ISHIKAWA: It's all about the love, I'm telling you. You have to love them all equally, or else you will unconsciously lean toward one over the rest.

SUETSUGU: One thing I will say about Ishikawa's work is that his colors became very nice once he got used to working digitally.

ISHIKAWA: Those days were insane. Hard drives only had four gigabytes of storage, and when you used layers it took about 15 minutes to save!

SUETSUGU: Now listen here... Are you sure you weren't just using too many layers? (laughs) You have to achieve a certain balance just with the line art.

ISHIKAWA: Oooh, I'm getting scolded! (laughs) But I

*A variety of different design styles was brought together in united harmony by Higurashi's deft touch.

have to admit, I actually know what you're talking about now. I start off with the lighting and the silhouette, and I figure out where to have light within the dark, and vice versa, among other things. Back then, I didn't really understand how to do all of that well, so I just used a bunch of layers to make sure I could edit things easily later. Looking at some of my old work now is really quite embarrassing.

ARIGA: But you were doing the best you could at the time.

SUETSUGU: Yeah, it was like your life depended on it.

ISHIKAWA: I will admit that I was scared out of my mind back then. I hated my seat because I was sitting face-to-face with Yasuda! (laughs)

AKIRA YASUDA'S TEACHINGS AND ART

SUETSUGU: But I bet you learned a lot.

ISHIKAWA: I learned so much. We had a lot of "Turn A Gundam" talks late at night. (laughs) We'd discuss things like, "What would you do if you went home tonight and found a beautiful alien girl in your room?" (laughs) We'd always have these talks. We also talked about what we'd do if we had super powers and had to choose between saving our girlfriend's life or our mother's life. We'd get so into these discussions that we'd keep talking until the wee hours of the morning. (laughs) These conversations would often branch off into deeper discussions about how super powers could ruin a person if they used them too much or weren't careful about how they used them. Of course, there was always a part of me that was like, "This would never happen, so it doesn't really matter!" (laughs) But still, Yasuda would be very serious about it as he talked to me, so I would stay up with him in order to hold up my end of these serious conversations. This pretty much happened every day. (laughs)

ARIGA: That sounds a lot like the kinds of things he would talk about when he was on Ustream. (laughs)

ISHIKAWA: Yeah, pretty much. That's pure Yasuda. (laughs) But I have to say, I get it now. When it comes to designing a character, there are two types of designers. On one hand, you have people who start with a character's external appearance, and on the other, you have those who start by figuring out who a character is on the inside. In my opinion, the people who are really good at drawing but can't seem to get more work are usually of the former variety. When someone starts with a character's external appearance, it usually means they're more focused on what they want that character to look like rather than what the client is hoping to get. In the end, this usually results in forgettable characters that all basically look the same. The character simulation you run in your head is a very important aspect of character design, and Yasuda's brain computes immeasurable amounts of data in that regard. (laughs) As I started to adapt to Yasuda's way of thinking, I noticed my range of expression expanding considerably. It's gotten to the point now where I can clearly tell the difference between a character I designed from the outside in and a character I designed from the inside out. As much as it is a creative endeavor, you really have to use your head instead of just relying on your artistic instincts. If the feelings you put into your work don't have any meaning, your work will never be worth much.

SUETSUGU: I'd say you need something akin to a touch of narcissism to get it right, like you're becoming the character yourself and getting drunk on how awesome you are.

ISHIKAWA: I can see that. I do often strike the character's poses myself and make the facial expressions to really get into the character's head. (laughs) So when you produce something that looks like a textbook illustration of some stereotypical character and think it's great, you're pretty much guaranteed not to make it as a professional illustrator. I mean, amateurs and your friends will probably tell you it's good, but that's about as far as it'll go.

ARIGA: For Ishikawa's art, I personally like the piece on page 267. It made me realize how much fun you can have while still working on what is considered official artwork.

ISHIKAWA: Just to be clear, that's not her panties! It's a mechanical part. The part that looks like a skirt has burners on it, so it's really more like armor. (laughs) Everyone thinks the white part is her panties just because it's white... just like how they think Astro Boy is wearing black briefs! (laughs)

ARIGA: I imagine you would have sparked a totally different kind of discussion in the public forum if this white part on Roll was black...

ISHIKAWA: I see what you mean... So you think white was the right way to go?

ARIGA: White was the right way to go. (laughs)

SUETSUGU: Still, don't you think you put a few of your own, um, "preferences" into this piece? (laughs)

ISHIKAWA: Yeah, but Inafune approved it at the time, saying it was harmless enough to be released to the fan club at least.

SUETSUGU: That's true, I suppose.

ISHIKAWA: I was told I could do whatever I wanted, so I had fun with it. (laughs) I had a lot of trouble coming up with creative backgrounds at the time, so I see now how often I used to put the moon in various backgrounds. How embarrassing! (laughs)

ARIGA: Do you have any favorite illustrations from other artists, Ishikawa?

ISHIKAWA: The first one that really shocked me was probably Suetsugu's X, which you can see on page 184. I guess you could say I never formally learned about art and illustration... But when I saw Suetsugu's colors in "Mega Man X4" for the first time, I thought to myself, "Wow, yup. That's definitely SENSEI." (laughs) Back when Suetsugu was using oil paints, he'd always lay down base colors first and I'd ask him why that was.

SUETSUGU: Did you? (laughs)

ISHIKAWA: It was only recently that I looked through a few instructional art books and realized just how little I knew about the basic methods that are commonly used. That made me wonder how I even got this far. (laughs) When I look at the methods used overseas, it really puts everything into perspective for me and I am able to get a better understanding of all the things people were teaching me ages ago. For instance, how important it is to use black and white first to calculate where the light and shadows will go. I can see now how useful that is, but I really didn't get it back then. (laughs) In this way, it's not that I just like Suetsugu's art; his work is also like an educational textbook for me. His illustrations are full of so many lessons I need to learn. Back then, my art only improved through my artistic instincts getting honed. Thinking about it now, I realize how much more progress I could have made in a shorter amount of time if I had put more effort into learning and understanding the methods that were right there in front of me. Suetsugu was the one who taught me how important all of that is.

SUETSUGU: Well... You're welcome, I guess... (laughs)

ARIGA: As far as Suetsugu's work goes, I especially like the series of illustrations on page 199.

SUETSUGU: I was told they needed something for the opening sequence, and that's what I submitted. They thought they had enough materials to follow the storyboard and fit it to the music, but I was suddenly told they needed more artwork and chaos broke out immediately afterward. I slept under my desk for several days.

ARIGA: I was pretty shocked when I saw the game. The new art was displayed in a flurry and it left me thinking, "Wait, that's it?" (laughs)

SUETSUGU: The whole point of that sequence was to show you scenes that might have been.

ISHIKAWA: Suetsugu always takes every job very seriously, even the last-minute ones where they make insane demands. Now that I'm a freelancer, I don't even feel like getting into it unless I'm getting paid, and I will cut corners wherever I can to produce the end product as required. I sometimes wonder where Suetsugu gets the energy and dedication he always puts into his work. (laughs)

SUETSUGU: "Mega Man X4" had a fully animated opening sequence, whereas "X5" was more like a series of still images. I felt kind of bad about that because the consumers ended up paying pretty much the same price for both.

ARIGA: The boss characters also didn't speak at all in X5.

SUETSUGU: Exactly.

ISHIKAWA: I like Yoshikawa's art, too. Flame Hyenard, in particular.

ARIGA: I don't think that's Yoshikawa...

ISHIKAWA: Huh? It's not? Seriously? (laughs)

ARIGA: I believe Soldier Stonekong was the only thing he drew for "Mega Man X7".

ISHIKAWA: Then who did Flame Hyenard?

ARIGA: I agree that the coloring on Hyenard is really nice. Multiple people worked on "Mega Man X7", so the general direction of the art had already been

established by the time Yoshikawa joined the team. I was told he had more control over "X8".

ISHIKAWA: Gigabolt Man-O-War in "Mega Man X8" has great fingertips. Still, I think I liked more of the art from "X7".

ARIGA: I think they had a better selection of animal motifs for "Mega Man X7". They chose really cool animals.

SUETSUGU: I agree. The base animal selection is very important for "Mega Man X" games. Storm Eagle from the first game for instance, is one design you really can't get wrong. It's going to turn out cool no matter what. (laughs)

ARIGA: I guess it's natural for the first game in a series to get all the cool stuff. (laughs)

ISHIKAWA: The first game is also usually the only one that gets to use ideas like the stag beetle and the Japanese rhinoceros beetle. (laughs)

ARIGA: When it comes to the coolest animals, it's first come, first served. Though the rhino beetle idea didn't become fully realized until "X3". (laughs)

MEMORIES FROM PRE-CAPCOM DAYS

ARIGA: Mega Man is 25 years old now. Do you guys remember what you were doing 25 years ago?

SUETSUGU: I was watching my 50 yen coins evaporate at the 50 yen arcade center near my university. Games like "1943" and "Hyper Dyne Side Arms" were gobbling up my 50 yen coins like nobody's business. I don't believe I had a console back then. I was just a starving university student like everyone else. (laughs) I was riding a motorcycle at the time, so all of my extra cash went into that.

ISHIKAWA: I was into all kinds of games too. The late '80s -- 1987 especially -- was a bountiful era for video games, with titles like "R-Type" and "Ys". Falcom had the best music at the time. I had a Famicom Disk System, too. I have to say, though, I think I'm getting too old for the "Mega Man" games now... even though I remember playing them back then like it was just yesterday.

ARIGA: You can get them on the 3DS now.

ISHIKAWA: I know! My nostalgia got the better of me and I tried "Mega Man 2" out, but I couldn't get past Metal Man and his Metal Blades. I didn't have any trouble with things like that when I was younger, but now I'm totally useless.

SUETSUGU: I bring it up a lot, but I was totally addicted to the arcade game "Three Wonders" back then. I really loved that game. When everyone was all hyped up about "Street Fighter II", I was stacking my 50 yen coins on a "Three Wonders" machine. (laughs)

ARIGA: You could totally relax with "Three Wonders" because everyone else was gathered around the "Street Fighter II" machine, right?

ISHIKAWA: Was that ever ported?

ARIGA: It was released on the SEGA Saturn... but I have to say, it doesn't feel the same. I suppose that's to be expected with a port, though.

SUETSUGU: "Three Wonders" was actually a collection of three games, including "Midnight Wanderers: Quest for the Chariot", "Chariot: Adventure Through the Sky", and "Don't Pull"... I feel bad for its developers because they had to work three times as hard, but only got one game's worth of sales. (laughs)

ISHIKAWA: You weren't working at Capcom yet at that point, were you, Suetsugu?

SUETSUGU: No, not yet. But I had already started looking for a job when I found myself in the corner of a dark arcade playing Capcom's "Three Wonders". At that point I knew I had to apply for a job at Capcom.

ARIGA: Didn't you mention that you thought about becoming a teacher?

SUETSUGU: Yes. I had already started the process and had made it to the secondary exams. They were pretty confident that I would follow through with my application, but then I was seduced by Capcom and turned down the teaching opportunity because I wanted to draw more than anything.

ISHIKAWA: I'm pretty sure a career as a teacher would have been much more stable. (laughs)

SUETSUGU: Oh, for sure. The physical portion of the teaching exams involved things like running and swimming, so I had to make sure I was in good shape for that. Still, I couldn't help myself... I gave in to the allure of "Three Wonders". (laughs)

ARIGA: So it's safe to say that "Three Wonders" changed the course of your life.

ISHIKAWA: Looking back on that decision now, do you regret it at all?

SUETSUGU: I think if I had my memory erased and was sent back in time, I'd do it all again exactly the same. (laughs) I have no doubts about that.

INSPIRING PEOPLE AND DESIGN FOCUSES

ARIGA: Were you two inspired by anyone in particular?

SUETSUGU: The first manga I ever bought was volume 3 of "Doraemon". Volumes 1 and 2 weren't available anymore. (laughs) My parents didn't really want to let me read manga growing up, so the only mangas I had at home were a few volumes of "Black Jack" and "Macaroni Horenso" left behind by some relatives. So I guess you could say Osamu Tezuka, Fujio Fujiko, and Tsubame Kamogawa were my biggest inspirations as a child. Whenever I doodled, it would be in one of their styles. Since my parents wouldn't buy me manga, I spent a lot of time drawing original characters and coming up with my own stories. I rarely tried to copy their art and characters, though, as it was clear that I would never beat them at their own game.

ARIGA: But that was the root of it all for you.

SUETSUGU: I had different inspirations for different genres, too. For really detailed stuff it was people like Yoshiyuki Takani, Yuji Kaida, and Naoyuki Kato. For manga, it would be the three people I just mentioned, plus Mutsumi Hagiiwa for girlie stuff. I also didn't get a lot of expensive toys when I was a kid, so I mostly played with clay and LEGO blocks. I only had the basic LEGO set, though.

ARIGA: So you were unwittingly studying 3D structures from a young age...

ISHIKAWA: I grew up with parents who ran a sushi restaurant, so my childhood was pretty different from Suetsugu's. My parents really didn't understand the concept of making a living through drawing stuff. I first started watching anime when I was in middle school. Those were the golden days of Shonen Jump, too. You had series like "Fist of the North Star", "Saint Seiya", "Dragon Ball", and even "Wingman" and "Kinnikuman" from the previous generation. I was drawing Buffaloman, Asuraman, and Sunshine a lot back then.

ARIGA: Those three are really tough characters to draw. Asuraman in particular has three shoulders, so if you don't get it right, his torso starts getting elongated...

ISHIKAWA: When I say I drew them, I mean as much as a kid could draw them. (laughs) It's not like I was really aware of how muscle structure works like I am now. (laughs) Sunshine was literally just a square for me back then, like Gold Lightan. His design got a little complex after his comeback... Oh man, I'm feeling so nostalgic now. I think I drew Sunshine the most, then Buffaloman, and Asuraman the least, I think.

ARIGA: It sounds like you favored the Akuma Choujin characters somewhat.

ISHIKAWA: I admit it, I didn't like Kinnikuman himself very much. (laughs) I did like Screw Kid and Kendaman, though. I also liked the 4D Killer Combo tag team of Pentagon and Black Hole. Thinking about it now, I realize how amazing Black Hole really is as a character. I know I keep bringing Yasuda up, but he taught me how important the positioning of a character's key concept is. For example, if you have a character called Star Man, the star is obviously the character's motif. You have the option of putting stars on his hands, his chest, his face, or even his belt buckle. When you line up all of those designs next to each other, you'll see that the one with the star on his face really jumps out at you. The chest is a close second. This is because humans tend to look at someone's face to gauge what they're about, usually based on things like emotions portrayed through facial expressions. As a character designer, you can take advantage of this human tendency by putting a character's key concept right on their face. At the time, I just thought this was a neat piece of information, but the more projects I worked on, the more I started to realize the wisdom in Yasuda's words. Now whenever I design a character, I think about what I can bring to that character's face. Taking something away from the face is also an option, as long as it means giving that character's face a unique look or trait. So now, it's easy to understand why Black Hole was such a brilliant character. The same goes for Pentagon. It seems like most of the old characters I really like basically follow that rule. (laughs)

ARIGA: That's true. There are many characters with trademark faces.

SUETSUGU: Recently, with 3D models becoming more common in video games, it's become easier to see that character designs have their focus on the face, chest, and eyes. When a character is displayed on the screen, most people will look at their face first, so it feels more familiar when you see the design focused in that area. I tend to feel uneasy when I see a character design that has too much information scattered all over the body, because that makes it difficult for the viewer to determine where they should look.

ISHIKAWA: Of course, it's possible to emphasize that kind of design as the focus of the design itself, in which case it could still be a successful design. I find Kazuma Kaneko is really good at that, and it just goes to show you that there isn't really one correct way to approach character design. I sometimes wonder why I didn't recognize these simple truths sooner. (laughs)

ARIGA: You can see that sort of philosophy reflected in the "Mega Man" series' boss characters.

ISHIKAWA: That's true. Metal Man, for instance, would basically just be a nobody if he didn't have that saw on his head. (laughs) Since designers and developers get paid to think about these sorts of things, I feel like I should have understood that concept a long time ago. Yasuda really taught me a lot of stuff that I needed to know.

ARIGA: Yoshikawa talked about Yasuda as well, so I'm really getting a sense of just how influential he was on pretty much everybody.

ISHIKAWA: It's true. Not a lot of people on salaries could get to where he did. It was only when I got out of the game that I realized everyone is fighting over the same pie. If you want more pieces than everyone else, you have to earn a certain level of trust. People have to know that they can count on you to produce quality work time after time. Of course, experience and practice are the only things that will get you the skills required to earn that trust. That's why it's so important to really understand the logic and philosophies I mentioned earlier, and to make those your own. If you use your instincts alone, you'll really knock it out of the park when you do get it right, but you'll get it right far less often and be less reliable as a result.

ARIGA: I see what you mean.

ISHIKAWA: To bring the conversation back to inspirations, I did the most reading when I was in middle school, and I was definitely inspired by Akira Toriyama. You really can't disregard Toriyama. Aside from him, there was also Masakazu Katsura and Osamu Tezuka. I drew Tezuka's animal characters a lot, especially Captain Bokko.

SUETSUGU: Nice! (laughs)

ISHIKAWA: I also liked that horse character from "Prime Rose". She's a horse, but she has human breasts...

ARIGA: You must be referring to Bouquet. Osamu Tezuka did have a tendency to open all kinds of doors for little kids that perhaps should have remained closed... (laughs)

ISHIKAWA: I think all of the artists who drew characters that I thought were particularly cool or cute back then still influence my work today. I suppose you could say they are the best rulers by which to measure my own work. I'm constantly trying to match or surpass them somehow. But I can find inspiration in a lot of different people, whether they are up-and-coming artists or old veterans. Whenever a piece of art catches my eye, I dig deeper to try and figure out what the artist was thinking. If you are able to get into the mind of the artist, you will be able to draw like them.

SUETSUGU: I agree. Instead of simply trying to mimic the art of someone you respect, it's better to try and understand what that artist used as a reference or what they were thinking as they drew it. You run a sort of simulation in your head, and you feel a pretty special sensation of joy whenever you are able to uncover the materials that artist used as references. For example, if you see a background for a wonderfully fantastical world, you scratch your head and try to figure out how they came up with something like that. Then, you might flip through some books that show you architectural marvels from all around the world, and suddenly you see the source of that mysterious world right there in front of you! (laughs)

ISHIKAWA: It's that moment when you find out what that artist likes, and it makes you feel giddy. (laughs) That's the kind of trial and error process we go through in order to try and infuse that emotional response we had into our own work. I find that newer artists tend to find their niche or "weapon of choice" and stick to it. They don't realize that doing that will spoil their own potential. If you really want to survive for the long term in the art industry, you have to be willing and able to constantly cast aside your favorite weapon and experiment with new things.

SUETSUGU: Well said. (laughs)

ARIGA: I bet you get a lot of opportunities to see different kinds of art now that you are working in the social and trading card game industries.

ISHIKAWA: That's true. In terms of other artists in my current field, I have a lot of respect for people like Toshia Takayama and Ryuta Murayama. Murayama in particular is still a very young artist, but he was a big part of the "Lord of Vermilion" project and I just saw him drawing a group illustration the other day. Tomatika is someone else worth mentioning. He's another young, talented artist who is now trying his hand at directing. Though that role is quite different from the illustrator role he started out in, his dedication has earned him the chance to be a director at a very young age, and that is something I can respect. In comparison, I left Capcom just before I turned 30, and if you were to ask me if I was "director quality" at that point, I'd have to admit that I wasn't at all. (laughs) I suppose today's young people have a leg up because computers allow them to evolve at a much faster pace than we were able to. That's an advantage that the modern age has provided for new artists.

SUETSUGU: I agree that technological advancements play a big part in the shift in power we're seeing in the industry lately. It took me years to master the use of paints, but now you can easily get your hands on really good how-to books and learn Photoshop comparatively quickly. It's a totally different era.

ARIGA: Yeah, these days you don't have to worry about preparing your paints, getting water, then cleaning your brushes and palette after you're done.

SUETSUGU: Exactly, and let's not even get into the undo feature*! (laughs)

*The undo feature literally allows the user to "undo" a previous action.

ARIGA: Yes! The undo feature totally lets you try different things without having to suffer the consequences of a bad decision.

ISHIKAWA: These days, a lot of illustrators earn money at a much faster rate. You get artists who are able to negotiate between time and quality in a brilliant way, and a portion of the people involved in mobile games is making as much money as executives in major corporations.

THE EVOLUTION OF THE WORK ENVIRONMENT

ARIGA: Let's talk about the differences in the work environment between "the old days" and "now". Even though "the old days" weren't really that long ago... I think we all agree that the work environment has changed drastically in a short amount of time.

SUETSUGU: In the old days, we couldn't redo stuff as easily as we can now in the digital age. Deadlines always seemed closer back then too. There were so many steps leading up to the final submission, whereas Photoshop has made it so that as long as the data is print-ready, you're good to go. This has made deadlines seem more reasonable, which is nice, but it also feels like you get less time to work on each piece. (laughs) You're also stacked with more pieces to work on.

ARIGA: It's all about efficiency now, so I guess they expect you to finish the same amount of work in less time.

SUETSUGU: During the early days of digital work, I had a lot of trouble controlling the colors. Now, I can easily summon up the colors I want thanks to color profiles. "Mega Man X4" was developed back during the days when you still couldn't submit things digitally. You might notice that some of the shading is darker than usual, and that was because we were worried the colors would thin out during the printing process. You can also see that there's a tinge of red on the "X4" version of X. The original data has him in a very nice blue, but the printing process required the use of CMYK, and that particular blue wasn't reproduced very well. We got much better with the colors in "X5" and beyond because we started to get a better idea about which colors could be faithfully reproduced. I think that's also why Ishikawa's Mega Man illustrations seem to lean a bit toward the green side. It's really hard to print a truly beautiful blue. You probably had a hard time finding colors that would print nicely, didn't you, Ishikawa? (laughs)

ISHIKAWA: I never did find those colors... (laughs)

ARIGA: Is that why you changed up the color style for "Mega Man & Bass"?

ISHIKAWA: Yeah, we were pretty much like, "Whatever!" (laughs) Oh, but we still got official approval from Inafune, of course.

SUETSUGU: The default CMYK color set followed American standards up until Photoshop 5, I think. This meant that the "K" of CMYK was a bit stronger than we expected, resulting in a darker print. It simply wasn't made with Japanese printing in mind. Of course, we had no idea at first and all of our prints came out looking quite wrong. We ended up having to implement an extra step where we would manually erase the "M" channel for things like dark blue eyes. It had us all in tears, let me tell you. Printing something as simple as a beautiful blue sky seemed like an impossibility. Now, the use of color profiles has made it much easier for us to get the colors we are aiming for. In that respect, I do feel like we've finally adapted to our new work environment.

ARIGA: I remember the days when pink would suddenly turn gray after making the transition to CMYK.

SUETSUGU: Accidents like that were quite common, yes. (laughs) Another great advancement is the ability to transfer data over networks. It's so convenient that we can now trade artwork with people outside of the company through the Internet. Before, we had to rely on express post or couriers to deliver our magneto-optical (MO) drives. The previous building we worked in wasn't set up in a net-friendly way, and we often found that our LAN cables weren't long enough to reach the various computers we needed them to reach. This led to LAN cables being draped outside of the windows... of course, things are much cleaner and more efficient now.

ARIGA: I imagine any MOs still lying about are gathering dust. (laughs)

SUETSUGU: Totally. The "Mega Man X" MOs died for some reason. The data is safe, though, because we had backups on hard drives.

ARIGA: So MOs really did have an expiration date.

SUETSUGU: I think the best part of working with paints was the physical connection with the work. There's just something about real, hands-on work that you can't recreate in a digital atmosphere. When I look at some of the original art from those days, it really captures my attention. By the way, Ishikawa, what would you do if you were asked to produce cel art now?

ISHIKAWA: Whoa, whoa, whoa... What would I do? I probably wouldn't take the job! (laughs) As a freelancer, my first question would be, "... and what is your budget looking like?" When you think about the amount of time that would take... Just the drying time alone is mind-blowing.

SUETSUGU: Oh, right... They need time to dry. (laughs)

ISHIKAWA: Yeah, you can't move on to the next stage of colors until the previous stage dries, so you end up working on several pieces simultaneously.

SUETSUGU: I forgot what working on cel art was like. I usually used Liquitex for poster art, and that was in B2 size so I could basically keep going.

ISHIKAWA: Liquitex is nice.

ARIGA: I heard animation companies often used Xerox machines to trace line art. Did Capcom use anything like that back then?

SUETSUGU: Nope. We didn't have a Xerox machine. (laughs)

ISHIKAWA: We sure didn't. (laughs)

ARIGA: So you traced everything by hand?

ISHIKAWA: Yep. We'd put some oil-based black ink in a Rotring and it'd make that squeaking sound as we drew each line. If you went off the mark by even a little bit, you had to start over. It was really tough. (laughs) Now it's much easier to edit lines, but back then it was all about PSI (pounds per square inch). The challenge was to see how far you could go with human powers. (laughs)

SUETSUGU: The new kids can now dedicate all their time to drawing, compared to the time we had to spend editing or redrawing something. It's definitely a better use of time. Speaking of cel art, some of the original cel art from the "Street Fighter II" movie is still archived in the design studio. Unfortunately, a lot of the lines have faded over time. Still, the lines that were traced by hand have a certain beauty to them that you don't see anymore.

ISHIKAWA: That project and Disney-related projects really taught me the joy of drawing lines. There's definitely a difference between lines you feel good about and those that you feel awful about.

SUETSUGU: I once had the opportunity to see line art drawn by a Disney artist, and it was quite shocking! I can't even describe how beautiful those lines were!

ISHIKAWA: I knew someone who was working on a Disney project, and I felt so bad for him. No matter how hard he tried, they wouldn't approve his work. They scrutinized everything through the Disney-brand magnifying glass, and they weren't willing to settle for anything less than what they had become accustomed to. That's to be expected, of course, because if they had made any sort of compromise and allowed a "Japanized" Mickey Mouse into the world under their official seal, I think all hell would have broken loose.

ARIGA: I've heard many stories about Disney's strict supervision. I see more "moe" style in the characters they've been using in recent commercials, though, so I guess that's another sign of the changing times.

ISHIKAWA: I imagine the "level" of Japanimation back then was something Disney would snicker at. Like animation suffering from Galápagos syndrome. (laughs) But now you see characters like Duchess Drossel von Flügel, who are clearly heavy on the Japanese influence!

ARIGA: You had it so tough before, Ishikawa... What kind of tools do you use now?

ISHIKAWA: Just Photoshop, mostly. I've gotten pretty good with the brushes and things. I particularly like the dual brush feature. I often observe overseas illustrators to see how they get so much texture into their illustrations in such a short amount of time. That's how I learned to use the copy brush and special brush features.

SUETSUGU: Oh? You'll have to teach me about those someday. (laughs)

ARIGA: Now that you're working more on social and trading card games, I imagine you do more painting (*1) than drawing (*2)... Did this shift in your work require changes to your usual methods?

*1: Illustrations that are mostly colors.

*2: Illustrations that are mostly lines.

ISHIKAWA: For sure. When I was still with Capcom, I couldn't move on to the coloring stage until I drew up the lines and scanned them in. If I decided I wanted to change something like the posing or fix the perspective on something, I had to go all the way back to the line art stage. This forced me to concentrate on doing up the line art exactly the way I wanted before moving on to the next stage. I would almost describe it as a sense of dread or fear. The scanning process isn't any better. Once you have the image scanned in, you have to take time to erase all of the debris that shows up on the scanned image. In comparison, the fully digital workflow I enjoy now is much more convenient and my work speed has naturally increased. Still, making the transition from analog to digital was not without its challenges. Now I feel like I am free of the trappings of line art, but Japanese artists come from a culture of manga and anime, so I think most of us still have trouble coloring something unless the line art is properly done. I was like that, anyway. Fortunately, I can now quickly spot problem areas or change something's shape quite easily even after I'm done coloring a piece. This allows me to touch up a certain spot as many times as I deem necessary, and I feel like that adds another level of quality to my artwork.

ARIGA: There's definitely been a noticeable difference in the density of art following the shift to the digital era. Now that you work in development, Suetsugu, are you mostly drawing image boards and the like?

SUETSUGU: I'm kept busy with various duties. For the past few years, most of my work has involved character design. With regard to my tools, I mostly use Painter, though I think only a handful of us do. I've been using it since version 4, and I just love the way it feels. I don't think I could ever use anything else. Like Ishikawa, I don't even bother with analog line art anymore and instead draw everything on the screen. My most recent design work was for "Monster Hunter 4". I did things like the weapons and the combo moves, so I hope you'll check it out. (laughs)

ISHIKAWA: The "Monster Hunter" series is the bane of all working professionals. It's such a time hog. (laughs)

SUETSUGU: I was usually tasked with promotional illustrations up until "Mega Man X", but I joined the development team for "The Legend of Zelda: Four Swords Adventures", which changed my thought process forever. Now I always look at it from the game's perspective, trying to figure out what the game needs or how something will look when it's in motion within the game. For example, with "Zack & Wiki: Quest for Barbaros' Treasure", my goal was to come up with designs that would make the polygon models look cool while still using the least number of joints possible. I drew a lot of the early development image boards. Building a world from the ground up is hard work, but also a lot of fun. We have lots of amazing talent available to us now, so I find I am drawing less promotional art these days. One of the more unusual jobs I ever did was design the layout for a 3D CG illustration.

ARIGA: It sounds like you're getting more work as a game developer than as an illustrator these days.

SUETSUGU: It's true. I suppose that's a good thing, since the reason I joined the company in the first place is because I love games. It also feels extremely awesome when the team comes together as a unit and gets things done. It's almost enough to make a grown man cry! I often think to myself, "Something like this could never have been accomplished by one man alone."

TARGETED ILLUSTRATIONS

ARIGA: When it comes to the roles illustrations play in video games, CG is a popular choice these days when targeting a wider market. I was starting to feel like illustrations were only being used for games aimed at younger players; however, the sudden influx of social games has increased the value of illustrations in video games exponentially. What kind of role do you think illustrations will play in video games from here on out?

SUETSUGU: I do think that depends entirely on the target market. For example, you could have a totally amazing illustration, but if the art style and character are too "unique" or "different" from the mainstream, you'll attract more of your target audience by rejecting the illustration. I think it might be easier to explain by referring back to Ishikawa's story about Yasuda. With the "Monster Hunter" promotional CG art, they were very careful not to draw too much attention to the character's face. By doing this, they ensured that the emphasis was not on the character's unique nature, which allowed it to be more readily accepted by a broader audience. At least, that is the explanation I heard. Then you have the question of proportions and height. When you have characters that are generally short, you have a harder time getting older players interested in your game because their instant reaction is that the game is geared more toward children. I think that is why Mega Man looks a bit taller and more human-like in some series. If you get very specific and specialized with a certain look, that look becomes more valuable and you have an easier time pleasing existing fans, but you can't avoid turning away other potential players. That's the tricky part about game development. I know, for example, that there are people who hate my version of X.

ARIGA: I think it also has a lot to do with the genre the video game belongs to.

SUETSUGU: That's true. The "artsy" manga, anime, and games that artists tend to love typically don't sell very well to the general public. It seems like the

more generic mangas with your stereotypical hooligan characters are easier to sell.

ISHIKAWA: I know exactly what you mean. It's like that kind of world offers less resistance when it comes to the customer attempting to immerse themselves in the story.

SUETSUGU: Of course, that is not to say it is wrong to place value on the art itself, and it is entirely natural to use the art to promote whatever project you are trying to sell. All I am saying is that it is important to know who you are trying to appeal to.

ARIGA: It's all about the target market.

SUETSUGU: Exactly. The "volume zone" (the most common, middle-income consumers).

ARIGA: Even with video game art books, the market data suggests that the ones with photorealistic art are less popular among consumers.

SUETSUGU: That's due to the lack of a unique flavor or art style.

ARIGA: The less realistic the art style, the more interest people will have in the concept art and other development materials. I agree that targeting a specific market with your art can help you get your consumers to take a more intense interest in your product.

ISHIKAWA: This is great information. I will be sure to apply this knowledge to my future work. (laughs) Your consumers' interest is definitely something you want to hold on to.

SUETSUGU: Basically, the more realistic the art style, the less "characterized" the character becomes, so the value of the art depends on the balancing of the art style according to the target market. Another really important factor is how easy it is for the viewer to understand what they're seeing. This is something that is a very hot topic in game development, because when it comes to photorealistic art, everyone can recognize when you do a good job. It's harder to get people to give your game a chance when you have short "manga" characters as the selling point. A lot of people these days, upon encountering a new game with "cute" characters, will instantly categorize the game as a "kiddie" game. This new generation doesn't appreciate the awesomeness of that style as much.

ISHIKAWA: Would it be inaccurate to say that "normal people" don't get it? I don't know if I'm missing the mark, but I feel like the window of opportunity for catching the interest of non-illustrators is much smaller. But that is normal, of course. We are the weird ones.

ARIGA: That's not an unreasonable thing to say. Most players are not illustrators.

SUETSUGU & ISHIKAWA: And that's the key.

ISHIKAWA: As illustrators, our job is to appeal to non-illustrators. Every time Bandai starts a new project, they get a bunch of elementary school students to fill out questionnaires. I previously had the opportunity to look at some of these questionnaires, and I found that the majority of little kids would look at something us grown-ups would consider an epic accomplishment in character design and respond negatively to it. Kids also respond especially negatively to giant characters, according to the questionnaires I saw. It was quite surprising to see such a noticeable discrepancy between what children deem great and what adults acknowledge as good design work. When you consider that fact, it does make it harder to create something that will appeal to a wide range of ages.

SUETSUGU: The target demographic is something that always comes up during game development, but the truth is, it can be hard to hit your target even when you know what it is.

BEHIND THE SCENES WITH THE "MEGA MAN LEGENDS 3" HEROINE

SUETSUGU: One of my character design stories involves the new heroine design competition for "Mega Man Legends 3". I had been told that with the polygon model, there would only be one joint available for hair movement. My first plan was to design the character with kind of a clump of hair that wouldn't need to move at all, and add a hair accessory like a feather to add movement to the head area. Then, since the character concept involved the heroine riding a motorcycle, I gave her clothes that would allow her to straddle a bike. I was careful to design an outfit where you think you might be able to catch a glimpse of "it", but "it" wouldn't get exposed... and don't ask me what "it" is, please. (laughs) The next important step was to ensure that she was distinct enough from the existing characters, so I named her Lily and used white as her base color, accented with turquoise. She was supposed to be an officer's daughter, right?

ISHIKAWA: The police chief's daughter, actually.

SUETSUGU: I imagined the police chief wearing a Western cowboy hat, like a stereotypical sheriff from Texas. So what would his daughter do to rebel against her father? She'd dress like a Native American, of course! That was the basis for her outfit design, though it was all based on my own unfounded fantasies. Anyway, that's how I go about designing stuff for games. I take hints from the game's various concepts and add an extra something to make it unique, like adding turquoise to Lily.

ISHIKAWA: And Native American jewelry or something.

SUETSUGU: I gave her jacket a really bulky form so that the thinner form of her white clothes would stand out when she took her jacket off. I was pretty confident, but then Komaki showed me his design with hair that flapped and I was like, "Agh! That's brilliant!!" (laughs) I had given in to compromise where Komaki had made it happen. A character with hair movement was of course better, so I knew at that moment that I had lost the competition. (laughs) The truth was that everyone had been secretly drawing their submissions, but no one revealed their designs until the day of the competition. I also drew my submission after work, after everyone left... though that had more to do with the fact that I didn't have time to do it during work hours. (laughs) Some people accused me of trying to draw attention to myself, but I swear I was just doing the best that I could do. It was pretty much a bare-fisted brawl at that point. I think most video game character designers are able to figure out other designers' thought processes just by looking at their designs. My focus was on the model's limitations. I really liked Higurashi's design because the character looked so full of life and the overall design fit well with her body type. The only thing I found unfortunate about his design was that his character's face didn't look energetic enough, but that was probably because he felt the pressure of going up against all of the senior designers. The winner ended up being Komaki. Being the cunning tactician that he is, Komaki had prepared his submission in a way that made it look ready for an official presentation, complete with a logo and everything.

ARIGA: He really knew what he was doing.

SUETSUGU: Everyone had their own angle, I think.

ISHIKAWA: Mine just proved to be too weak. I guess I needed to design a character that could be used more for the core story, one that could be the origin of something new. When I think about it like that now, I realize how impossible such a feat would have been for me at the time. Still, I'm very happy that, even at my current age, I am able to learn something new from every job that I do.

MESSAGES TO MEGA MAN ON HIS 25TH BIRTHDAY

ARIGA: To wrap things up, please offer a personal message to Mega Man, who has enjoyed 25 years of success.

SUETSUGU: First of all, I would like to say, "Don't give up!" (laughs) There are still plenty of possibilities out there. I know it's hard to tell what's going to happen with things the way they are right now, but I'd like to encourage and reassure him that we all know this isn't the end for him. Furthermore, I'd like to declare here and now that if I was to be given the opportunity to work on another Mega Man project, I would give it my all! I'll be wishing for that opportunity.

ARIGA: Thank you. Ishikawa?

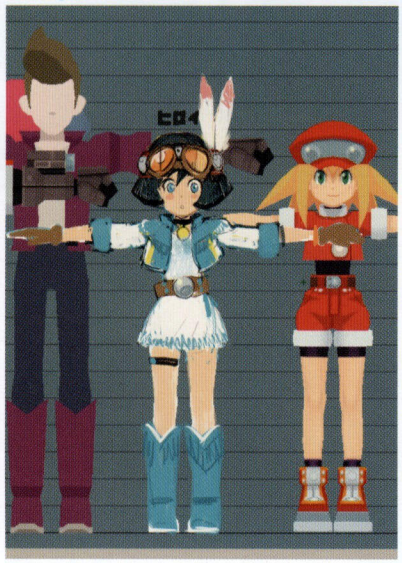
ISHIKAWA: Dear Capcom, please consider including me if you decide to do something in the future. (laughs)

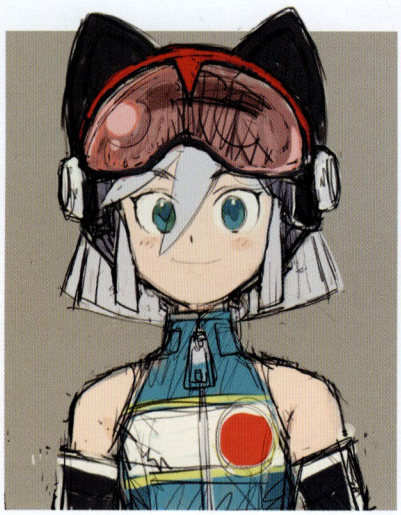
EVERYONE: (laughs)

ISHIKAWA: As for my message to Mega Man, I'll say I have high hopes for a new Mega Man series that caters to the needs and desires of the current generation. I think that's the direction Mega Man should go. I really believe that the "Mega Man X" series broke the mold, and I sincerely hope the "Mega Man" series as a whole will go on to explore new frontiers. Whether those frontiers end up being action, action RPG, or anything else, I look forward to meeting a brand new Mega Man, the likes of which no one has ever seen before.

INTERVIEWER / HITOSHI ARIGA

Suetsugu's heroine idea





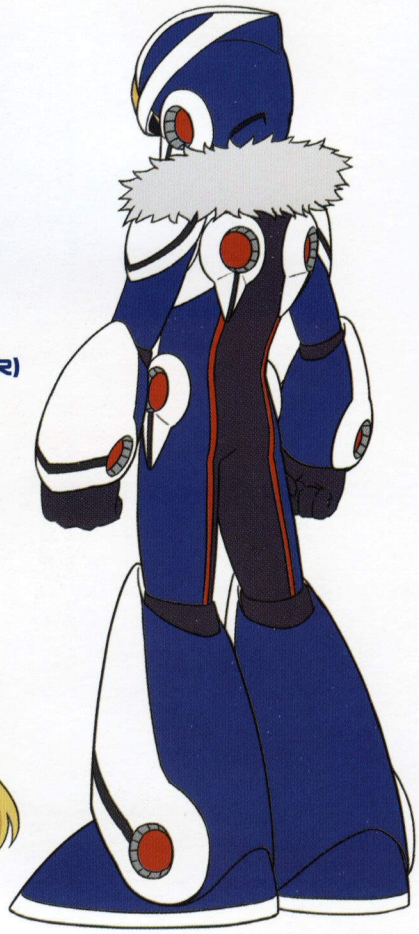
Suetsugu's second heroine idea

Ishikawa's heroine idea

LILY -
AFTER JOINING
THE BRIGHT BATS.
REGULAR SKIRT.

LILY -
PRIOR TO JOINING
THE BRIGHT BATS.

OVER-1



OVER-1 (REAR)

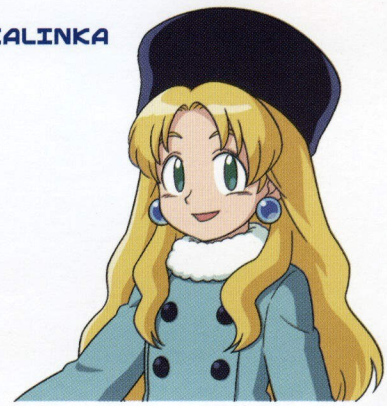
ROCKMAN X over

ロックマン クロスオーバー

Rockman ×over
iOS 11/29/2012

This is a crossover title that allows all the characters from the various Mega Man timelines and universes to exist in the same game. All of the Mega Mans have been trapped in a dimensional rift by Dr. Wily, Sigma, and the other villains of the series. In order to combat this dire situation, Dr. Light and Dr. Cossack team up to create a new robot hero called OVER-1. Though a mass production model, OVER-1 was designed with the ability to enhance himself with items called "Battle Memory" that are scattered throughout the world, granting him virtually limitless potential. Of course, it's up to OVER-1 to fight against all of the evil forces threatening the world. The player is able to create their own custom Mega Man in order to team up with allies and fight for world peace!

KALINKA



OVER-2

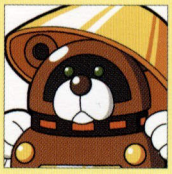
OVER-3

OVER-4

OVER-5

INTERVIEW WITH THE ILLUSTRATORS 3

In this group discussion, four select illustrators lay it all out on the table. This interview focuses mainly on "Mega Man 9" and "Mega Man 10", but the artists also discuss the birth of OVER-1, the hero of the new game "Rockman ×over"!



RYUJI HIGURASHI

Involved with various "Mega Man" games, including the "Rockman Complete Works" series, "Mega Man X: Command Mission", the "Mega Man Battle Network" series, and "Mega Man 9".

KEISUKE MIZUNO

Involved with "Mega Man: Powered Up", "Mega Man: Maverick Hunter X", the "Mega Man Battle Network" and "Mega Man Star Force" series, "Mega Man 10", and "Rockman ×over".

KENTA SAITO

Involved with most of the official titles, and also responsible for designing the main character of "Rockman ×over". Saito started his professional career at about the same time as Mizuno.

YURI KATAIWA

Responsible for the illustrations related to merchandise like plastic model kits and jigsaw puzzles, as well as the 20th anniversary group illustration. Kataiwa's Roll is especially popular among fans.

THE TRADEMARK "MEGA MAN" CHARACTER POSES

ARIGA: Higurashi and Mizuno, you worked on the "Mega Man 9" and "Mega Man 10" projects. Did you find the approval process to be particularly strict?

HIGURASHI: All I ever got from Inafune was, "I guess that's okay." (laughs)

MIZUNO: Me too.

HIGURASHI: Inafune gave Inti Creates a lot of detailed feedback and made requests with regard to the boss characters, but he didn't really say much to us about our illustrations. All we ever got was, "I guess that's okay."

ARIGA: That must be his way of making compliments or expressing approval. Did anyone ever get anything other than "I guess that's okay"?

HIGURASHI: I think Inafune is the kind of person who will trust you once he acknowledges your ability. That's what made working for him easier than most. He trusted us, so it was up to each of us to make sure we didn't betray that trust.

ARIGA: Was there anything in particular that you were careful about when reproducing Inafune's art?

MIZUNO: Personally, I relied a lot on Higurashi's reviews. There were times when I'd show him a hero pose and he'd say it was "too perfect". It was explained to me that using a pose that is "too perfect" will limit the player's imagination, making it important to maintain a small buffer of "imperfection". I found that to be a very valuable lesson.

ARIGA: You went for a slightly relaxed version of a perfect pose, then?

HIGURASHI: That's right. The key to a good illustration is to clearly convey the nature of the character while still leaving a lot up to the player's imagination. The poses for the Rockman Complete Works versions of the boss characters were designed to be the "result of imagination". Unfortunately, that isn't always the best way to go with debut illustrations. If you simply tell the player how they're supposed to perceive a character, they won't feel a desire to figure anything out for themselves. The great thing about Inafune's poses is that they leave room for the player to expand on the character for themselves using their imagination.

ARIGA: I'm pretty sure Inafune's artistic sense is a natural gift. He doesn't need to consciously infuse his illustrations with that relaxed vibe because it comes out naturally for him, and that's what makes him an amazing artist. There are always lots of illustrations in a magazine, but I always felt like the Mega Man illustrations caught your attention with ease and left a strong impression on you.

MIZUNO: I wish I could inherit that natural ability from him. The best I can do is try and carry that torch into the future through my art.

ARIGA: Working within the Mega Man world must be easier than other projects because the series offers such a big sandbox to play in.

MIZUNO: I've been a Mega Man fan since I was in elementary school, and I was always trying to mimic Inafune's style while doodling. Even now, I sometimes try to recall that feeling when I draw for work.

WHAT'S BEHIND MEGA MAN IN THE 20TH ANNIVERSARY ILLUSTRATION?

ARIGA: Kataiwa, you were tasked with drawing the group illustration on page 300 pretty soon after joining the company. Did you feel a lot of pressure while working on it?

KATAIWA: It was the first time I had been given the opportunity to draw a full illustration, so I was psyched out by my own uncertainty for a while.

ARIGA: Was that your first group illustration too?

KATAIWA: At the time, I'd say everything was a first for me. (laughs)

ARIGA: How long did that illustration take you to draw?

KATAIWA: Hmm... I'd say about a month.

ARIGA: I imagine it was quite difficult for you, starting from a place where you didn't know much about the necessary shapes and colors.

KATAIWA: That was quite a challenge. I started off by gathering reference materials to learn about characters I wasn't familiar with, as I had to take things like poses into consideration. I needed to think about whether a certain pose would suit a certain character, and stuff like that.

ARIGA: Are there characters hidden behind Mega Man's left foot?

KATAIWA: No, actually. The characters that you can only partially see were fully drawn, but the area that is obscured by his foot is completely blank.

FAVORITE CHARACTERS

ARIGA: Were you playing Mega Man games before you joined Capcom, Mizuno?

MIZUNO: Yes. My first Mega Man experience was with "Mega Man 2". The game I got into the most was "Mega Man 4". Skull Man was my favorite character simply because I thought he looked cool. Bass is another favorite of mine.

ARIGA: Saito, Kataiwa, do you two have favorite characters as well?

SAITO: I caught Mega Man fever a little later than everyone else, so my first experience was with the "Mega Man X" series. I like Colonel and Iris.

KATAIWA: I don't play the Mega Man games, but Roll is so cute and has become my favorite character through work.

ARIGA: Very nice. The deeper you get into "Mega Man", the harder it becomes to make such simple and straight comments about your feelings regarding the games and characters. I find that most hardcore Mega Man fans will pick a side villain or a minor enemy from a specific stage as their favorite character. The fans who pick Mega Man or Roll as their favorite character are few and far between, strangely enough. (laughs)

HIGURASHI: Not to make it sound like I'm trying to prove a point or anything, but... Mega Man is my favorite character!

ARIGA: Woot! (laughs)

REPRODUCING THE ILLUSTRATIONS FROM THE NES ERA

ARIGA: Mizuno, you mentioned that Bass is one of your favorite characters. I get the impression that you tried to bring Bass back to Mega Man's NES era art style for "Mega Man 10". Can you tell us anything about that?

MIZUNO: It was extremely difficult. We used the illustrations from the NES era games as reference when drawing the boss characters, but there was no NES version of Bass. The "Mega Man 7" Bass design was the one that left the strongest impression on us, so no matter how hard we tried, our Bass for "Mega Man 10" kept drifting closer to that version of Bass. (laughs)

ARIGA: When the "Mega Man" series made the leap to the Super NES, the characters got taller, there were more colors, and the highlights were whiter. So the work environment itself had changed drastically since the first time Bass made his debut. Taking that Bass and reeling him back to the art style of the NES days was quite a feat.

MIZUNO: The character poses from "Mega Man 7" were so cool, it's easy to get influenced by them.

ARIGA: It's true. "Mega Man 7" was quite special.

MIZUNO: That's why figuring out the character poses in terms of the NES style had us holding our heads in our hands. I did my best to carry over the thick limbs from "Mega Man 5" and "Mega Man 6".

ARIGA: Bass has upper body armor that Mega Man and Proto Man don't have. Did that make them difficult to balance when drawing them?

MIZUNO: It sure did.

SAITO: I doubt he gave it that much thought. (laughs)

MIZUNO: I did too! (laughs) I made big changes to Ballade's and Enker's pose, and had Punk spread his arms out wide to make his silhouette cooler. I was also very happy that I had the opportunity to draw special weapons for three different characters.

SAITO: Yeah, the only one you had finished at that point was Enker's Mirror Buster.

ARIGA: The only reference I could find for Punk's weapon was Ikehara's manga, while the sprite was the only thing I could come up with for Ballade's weapon. I was very grateful when we finally got official illustrations of these weapons.

MIZUNO: Does that mean Ikehara based his art on the sprites?

ARIGA: When I visited him as a manga assistant, I found out he was using a device that would allow him to take screenshots directly off of his television.

MIZUNO: I see. Capcom didn't have any concept art for those weapons, so I kind of created the designs while drawing them.

ARIGA: I was delighted the first time I saw the illustration of the Ballade Cracker because I was finally able to understand its physical structure.

SAITO: Higurashi rejected a whole bunch of illustrations for that weapon. (laughs)

MIZUNO: (laughs) Yeah, I went through tons of trial and error with that thing, but he just kept telling me it wasn't looking "Mega Man enough".

HIGURASHI: I figured we had the right illustration when Inafune didn't reject it.

MIZUNO: The hardest part was coming up with new special weapon poses, because we weren't allowed to use poses that were too similar to the existing ones.

SAITO: Oh, same goes for the special weapon colors too.

MIZUNO: Right. We made them distinct by using different colors in the joints. (laughs)

ARIGA: Of course, regardless of his colors, you can never be completely certain that Mega Man is equipped with a special weapon unless his one hand is clenched in a fist or posed with his middle and ring fingers pressed together.

EVERYONE: (laughs)

MIZUNO: It was hard to come up with new poses while still sticking to that unwritten rule. We also couldn't use drastic angle changes like showing Mega Man from below or above. There was a specific range allowed for the camera movement and we had limitations on perspective too, so there were all kinds of challenges we had to overcome.

ROBBED!? THE BOSS CHARACTER CONTESTS

ARIGA: Did any of you send in ideas for the numerous boss character contests Capcom held for the "Mega Man" series?

MIZUNO: I didn't.

KATAIWA: Me neither.

SAITO: I did, but I didn't win.

HIGURASHI: Ditto. (laughs)

ARIGA: I continued submitting ideas even after I became a professional artist, but I still got trounced by all the winners. (laughs)

SAITO: The one thing I will say is that Jupiter from "Mega Man V" on the Game Boy looks exactly like one of the character designs I submitted.

ARIGA: Oooh... Stolen! (laughs)

SAITO: Do you really think so? (laughs)

ARIGA: I'm sure they didn't do it on purpose. I can imagine how easy it would be to get a character design stuck in the back of your mind after going through tons and tons of fan submissions. That old memory probably just resurfaced in someone's mind

during development. (laughs)

HIGURASHI: I'm sure there are tens and even hundreds of people who believe their designs were stolen. (laughs)

ARIGA: Spring Man from "Mega Man 7" has the same name and design idea as one of my submissions. I think it was an idea I submitted for "Mega Man 5" or "Mega Man 6"... I can't really remember.

SAITO: I guess claims like this are more common than we think. (laughs)

THE THREAT OF MEGA MAN AND MANJU!?

ARIGA: Regarding the group illustration that was used as the package art for "Rockman 9", I noticed that Mega Man doesn't have his buster equipped on either of his hands. Was this intentional?

HIGURASHI: That was part of the "Mega Man returning to his roots" initiative. Ever since the package art for "Rockman 2", he's always had his buster equipped on one hand. The overall layout is reminiscent of the "Rockman 3" package art, though.

ARIGA: I really like how the illustration that was used for the "Rockman 10" package art has Earth featured above the characters. It looks so beautiful. I still have the "Rockmanju" snack box displayed in my home where it can be seen by all.

MIZUNO: Thank you so much!

SAITO: There were discussions about making the manju look like Earth because the planet is visible in the illustration.

MIZUNO: We got an email from Higurashi while he was away on business overseas saying, "People might not get that it's a box of manju, so maybe we should add a title that has 'manju' in it."

HIGURASHI: I was sitting in my hotel room in the USA, trying to choose between "Manju from Space" and "The Manju Threat". Details like that are really important, you know?

HIGURASHI'S JUNIORS: ... Are they...? (laughs)

ARIGA: Another thing that makes the "Rockman 10" package art different from the others in the series is the fact that Proto Man is featured quite centrally in the illustration.

MIZUNO: We put Proto Man in the center because he is a playable character in "Mega Man 10". I thought it'd be more interesting if we included Bass as well, but he was supposed to be a secret character, so we couldn't include him in the package art.

ARIGA: Who drew the box art for the North American version of "Mega Man 9" (page 290)?

HIGURASHI: All I know is that it was an artist from overseas. We all had a good laugh over that one. (laughs)

ARIGA: I think the person who drew that really had a deep understanding of the North American [bad box art] "Mega Man".

HIGURASHI: That particular illustration arrived just as I was trying to get Inafune to approve the "Rockman 9" package art. Needless to say, all of the tension in the air evaporated instantly. (laughs)

KATAIWA: The North American box art for "Mega Man 10" (page 291) is something special, too. He's shooting at the heavens with his buster while nailing an enemy below with his gun. (laughs)

SAITO: On top of that, the enemy character that stands out the most isn't even in the game!

EVERYONE: (laughs)

REGARDING CERTAIN MERCHANDISE

ARIGA: I want to ask about the package art for Kotobukiya's plastic model kits. Who was in charge of those illustrations?

MIZUNO: I did Mega Man and Proto Man. The package was so large that Mega Man in one pose alone wouldn't take up enough space, so we decided to go with three different poses. I figured that Proto Man's shield and scarf would help fill up space on his package, so he just has one pose in the center of the illustration.

KATAIWA: I drew Roll.

ARIGA: There are two Rolls with different costumes on the illustration together.

KATAIWA: That's because I was told that the costume for the Roll models would be interchangeable.

ARIGA: When a model comes with interchangeable parts, people tend to buy two of them. (laughs) That must be why the Roll kits sold so well.

HIGURASHI: It's true that we received the most additional orders for the Roll kit.

KATAIWA: Speaking of merchandise, I have a story about one of the calendars that is only funny in hindsight. I was asked to draw an illustration for the calendar, but was given the wrong sizing information. As a result, my illustration wasn't used in the calendar.

HIGURASHI: That was such a mess. I remember you panicking and saying, "I'll draw a new one right away!"

KATAIWA: Yes. That's when I drew the Mega Man Star Force illustration featuring Luna Platz and Sonia Strumm*.

ARIGA: I hadn't heard about that.

KATAIWA: The illustration that didn't get used is the Roll group illustration on page 279. I recall how shocked Higurashi was when I submitted the draft for approval.

*The second illustration Kataiwa drew for the calendar.

HIGURASHI: Can you blame me? (laughs)

KATAIWA: I didn't think I'd get many chances to do an illustration like that, so I decided to pack in as many Rolls as I could! It was a very pure and innocent idea, really... The title I imagined for it was "Pack of Rolls". I was very happy when it was used for things like mugs and puzzles.

THE NEW GAME "ROCKMAN ×OVER"

ARIGA: Who did the character design for OVER-1?

SAITO: I did OVER-1 through 4, and Mizuno did OVER-5.

ARIGA: Why did you add fur to OVER-1?

SAITO: Conceptually, OVER-1 was created with a more advanced AI than any other robot and is capable of adapting to any situation by changing armor parts. As a result, his CPU has to endure an incredibly heavy burden, so a heat sink is a must. Naturally, this situation makes overheating a serious problem and renders OVER-1 more vulnerable to external heat sources. His neck, which is a vital part connecting his head to his body, is also quite vulnerable to physical damage. I was able to provide a sufficient heat sink by adjusting the internal components of his torso, and the fur was added to protect his neck from physical harm as well as external heat.

MIZUNO: "Conceptually"...?

SAITO: That's just the official explanation. (laughs) I had to come up with a silhouette that wasn't similar to those of the other main characters in the series, and according to the overall timeline, this character exists between "Mega Man" and "Mega Man X". I couldn't do without the thick limbs, so my only option was to add a unique accent... That's the real truth behind the fur.

HIGURASHI: At first, I couldn't help but wonder why a robot would need fur... but after hearing the official explanation, I was able to accept it. I also told myself that fur isn't too weird since Zero has hair. (laughs)

ARIGA: How did you come up with the name "OVER"?

SAITO: Each armor is basically just clamped onto OVER-1. The red, circular, joint-like areas are part of his body. We designed the various armors to go "over" the main body, so that's how he got his name.

ARIGA: So he's a robot who can be customized via additional expansions.

SAITO: The idea is that Dr. Cossack got the design concept from a matryoshka doll. By the way, this armor system brought to light the CPU overheating issues mentioned before, and that's what led Dr. Light to develop the armor system for X where his armor parts are exchanged rather than layered on top of one another... or at least that's the story in my head.

MIZUNO: Only in your head. (laughs)

SAITO: Not to change the subject or anything, but since OVER-4 is a skill-based robot who's very versatile, I originally imagined him as a "wizard" kind of character. But then two or three weeks after I drew him, "Kamen Rider Wizard" was announced and I was like, "Curses! They beat me to it!" (laughs)

ARIGA: I think most professional artists have had a similar experience. (laughs)

SAITO: Due to extenuating circumstances, I was only given one week for the design work. That meant one character per day for the characters on my to-do list. That's why I couldn't go back and change OVER-4's design even after I realized "Kamen Rider" had beaten me to the punch.

MIZUNO: It was a pretty hardcore schedule, wasn't it? (laughs)

ARIGA: Did you actually produce one character per day?

SAITO: Almost. Because OVER-1 took me two days, I asked Mizuno to take on OVER-5, so I did four characters in five days.

MIZUNO: But I couldn't start on OVER-5 until Saito was done with OVER-1, because I couldn't design attachments unless I could see what they were being attached to.

SAITO: Sorry for the inconvenience...

MIZUNO: For real. (laughs)

ARIGA: Did you go into designing OVER-5 with the intention of making him look different from OVER-1 through 4?

MIZUNO: Not specifically, but since OVER-5 was supposed to be particularly heavy on the armor, I thought a straight-edged look would work best.

SAITO: I also suggested using military colors, didn't I?

MIZUNO: Oh yeah, I remember that!

SAITO: You'd forgotten!? (laughs) Since Dr. Cossack developed the armor parts, I thought about Russia and what people generally associate with it. My brain was filled with stereotypical Western images like wolves and knights.

ARIGA: If "Rockman ×over" toys were to be sold at retail, I'm thinking Bandai would sell the base OVER-1 for 1,000 yen, and the various armor parts would be sold for 500 yen each.

SAITO: Bandai?

ARIGA: Because of the "Mega Armor" series... (laughs)

SAITO: Ah, I see. You were thinking of the "Mega Armor" series instead of the "D-Arts" figures. (laughs) It's true that we had potential toys in mind when designing OVER-1. It would have been extra cool if the fur part was synthetic fur instead of hard plastic.

ANSWERING UNITY QUESTIONS!

ARIGA: Rockman Unity manager Ucchi recently gathered some questions from the fansite's members, and the editorial team picked out a few that they felt you guys could answer. Do you mind?

SAITO: Not at all!

ARIGA: Okay, let's see... The first question is from [GO!], who asks, "What is your favorite game out of the whole Mega Man series?"

MIZUNO: "Mega Man X4" for me.

SAITO: Same goes for me. I guess it's our generation? (laughs)

HIGURASHI: I like "Mega Man 4" and "Mega Man X".

KATAIWA: I have to go with the original "Mega Man".

ARIGA: I'm going to go ahead and add my answer as "Mega Man 2"! Next question... [Furaibo no Kaze] asks, "Which stage is your favorite visually, not taking into consideration things like gameplay difficulty?"

MIZUNO: Hmm... Armored Armadillo's stage. It feels great to ride the platform, build up some good momentum, and run through the entire stage. On top of that, I think the Niagara background is beautiful.

HIGURASHI: The final stage of "Mega Man" for me. Seeing Guts Man getting mass-produced makes you stop and think, "Holy moly! We'd better stop Dr. Wily quick or things are going to get really bad really fast!" ... or was that just me?

ARIGA: That was one of the more memorable moments from the early Mega Man stages.

HIGURASHI: It taught me that you can create drama without words.

SAITO: Mine would be... hmm... Toad Man? Because the colors are pretty.

KATAIWA: I... well, to be honest, I'm always so focused on controlling the character that I never really have the chance to appreciate the backgrounds... I'm sorry, I'm going to have to pass on this one.

ARIGA: Oh, don't worry about it. That's quite normal until you really get used to it. Okay, let's move on... [Amanatsu@pxzMachi] asks, "The characters of the Mega Man series have a lot of trademark features, like helmets and thick limbs. Are there any particular parts that you find difficult to draw?"

MIZUNO: For sure! My weakness is X's wrists. Whenever I draw the armor on his hands and arms, I always end up leaving a gap at the wrist, so I always have to be careful about that.

SAITO: I could technically say "everything"... but nothing specific comes to mind. (laughs)

HIGURASHI: Hmm... I don't think the hard part is so much drawing as it is conveying what I'm trying to relate to the viewer. I guess the unique nature of the Mega Man style is hard to grasp sometimes.

KATAIWA: For me, it's Roll as a whole. I'm constantly second-guessing myself because I want everyone to think my Roll illustrations are cute.

ARIGA: I think your efforts definitely pay off. I know a lot of fans had their socks knocked off by your "Pack of Rolls". (laughs)

KATAIWA: I hope so! (laughs)

ARIGA: Next question! [Usuke] asks, "Hypothetically speaking, if you were asked to draw an illustration that combined a Mega Man character with a curry campaign, and were given complete freedom in terms of layout, characters, and character quantity, what would you do?" Hm... this sounds like a tough one. (laughs)

SAITO: Flame Man from "Mega Man 6"!

MIZUNO: He didn't even hesitate. (laughs)

ARIGA: I knew Flame Man would come up! (laughs)

HIGURASHI: I think it's safe to say we'd all go with Flame Man.

ARIGA: Okay. (laughs) Our next question comes from [Wishing for Legends 3! Hiropyoko]... By the way, I'm wishing for "Mega Man Legends 3" too! The question is, "Are there any heavily criticized illustrations that you still think about from time to time?"

MIZUNO: Probably the feedback I got from a senior colleague regarding the 20th anniversary illustration on page 298.

ARIGA: What was the feedback?

MIZUNO: I was asked why I wanted to include Lumine when he's only appeared once.

ARIGA: (laughs) I think it's okay! Sometimes you can't help who you want to draw!

HIGURASHI: Mine would be my "Battle Network 3" illustration of Lan and MegaMan, with MegaMan's emblem as the background. A certain magazine criticized it harshly, saying, "How is this a Mega Man Battle Network 3 illustration?" That hit me so hard I honestly considered quitting.

ARIGA: Critics can hurt us with their words.

HIGURASHI: That incident made me vow that I would never draw illustrations similar to that ever again.

*Left: "Battle Network 2", right: "Battle Network 3"

ARIGA: [HiyomoriKanae@Rahy] provides our next question, "Which character is your favorite? If you have multiple favorites, who would your number one be?"

MIZUNO: My favorites are rival characters like Bass, Vile, and the X-Hunters. If I had to pick just one, I'd say... Bass?

HIGURASHI: Lan from "Mega Man Battle Network"!

KATAIWA: Roll because she's cute.

SAITO: The OVER-1 through OVER-4 designs that I drew within one week! I can't pick just one! (laughs)

ARIGA: Sometimes it's the harsh memories that mean the most to us in hindsight. I suppose it would be cruel to force you to pick one, so we'll leave it at that. (laughs) [Touka@Teburo] asks, "Which illustration took the longest to draw?"

MIZUNO: I already touched on this before, but the first 20th anniversary illustration I did took a long time due to character selection.

KATAIWA: My answer is also something I touched on before, but the 20th anniversary illustration I drew took the longest. It was my first time being entrusted with an illustration that important and there were just so many characters... I'm sorry my answer is so similar to Mizuno's.

ARIGA: No problem!

HIGURASHI: The "Mega Man Star Force 3" illustration where Luna is pointing her finger. The actual drawing part of it only took one or two days, but the planning part took three months. I had a lot of trouble differentiating her from the "tsundere" archetype that was really popular at the time, and that's why it took me so long.

ARIGA: Ah, the class president from "Star Force 3"! I know how hard it can be to start on an illustration without being in the right mindset.

SAITO: Three months? Seriously!? For me, it was OVER-1. Two days to design and one day to draw, for a total of three days.

EVERYONE: (laughs)

ARIGA: Saito, you are too amazing. (laughs) Another question from [Touka@Teburo]: "What is your favorite transformation form out of the entire Mega Man series?" Personally, I'd say Jet Mega Man from "Mega Man 6". I wish they'd make a plastic model kit of that, or at least a "D-Arts" figure. What about you, Mizuno?

MIZUNO: X's First Armor, I guess?

HIGURASHI: The Second Armor from "Mega Man X2". It's got that somewhat dark edge to it that I like. The air dash is awesome too.

ARIGA: I like the air dash too! Combine that with a charged Speed Burner!!

SAITO: I'm with Ariga on Jet Mega Man. Round burners are so cool.

KATAIWA: Sorry, but I never got far enough to try out the transformations. (laughs)

ARIGA: This next question might be tough for Kataiwa too... [Green] asks, "Is there a particular Mega Man boss that gives you a hard time?"

MIZUNO: Velguarder. If I miss with the Hadouken, I tend to panic and he's basically free to toy with me after that.

SAITO: The Hadouken... (laughs) I had trouble with all of the bosses when I used Oil Man in "Mega Man: Powered Up".

HIGURASHI: The Nightmare Mother from "Mega Man X6", all the way. I never want to fight that boss ever again.

ARIGA: Now there's a good answer! (laughs) The Nightmare Mother is known for being the worst boss in the entire series. Most players say the Nightmare Mother goes beyond being tough and is just cruel.

KATAIWA: The farthest I ever got was Cut Man... and it still ended in a double KO. I was so close, too!

ARIGA: Cut Man's stage is tough on new players, especially because of the Bunby Helis. But if you have the Fire Storm, you should be able to make it past them pretty easily and...

KATAIWA: Beat the boss?

ARIGA: Um... well... that's kinda hard to say... (laughs) Who's ready for the next question?

HIGURASHI: Nice evasion. (laughs)

ARIGA: We have a limited amount of time for this interview, after all! (laughs) [Amanatsu@pxzMachi] comes at us again with this question: "What is your favorite track out of all the Mega Man background music?"

MIZUNO: "X vs. Zero"!

SAITO: The music from Armored Armadillo's stage!

HIGURASHI: I like the tunes for... Cut Man, Spark Man, Dust Man, the Wily Capsule fight from "4", Armored Armadillo, Storm Eagle, and the main theme from "Battle Network".

KATAIWA: All of the music used in the Mega Man series is so cool... though I admit, I haven't really been able to take the time to enjoy any of it properly because, again, I'm too focused on surviving when playing.

ARIGA: I think I'm starting to get a mental image of what you look like when you're playing. (laughs) Our next question comes from [RamenRiderWizaman], who asks, "Please talk about an illustration that you're particularly proud of."

MIZUNO: I make sure I'm proud of every illustration I submit.

ARIGA: Good answer! What about you, Higurashi?

HIGURASHI: The wallpaper I drew for the "ZX" official blog. I drew Aile on a motorcycle, and I did my best to mimic Nakayama's art style. I don't think anyone realized I drew it, so I guess you could call that a success.

ARIGA: Yeah! I remember how shocked I was when you told me about that before.

HIGURASHI: *snicker*

ARIGA: You try too hard. (laughs)

SAITO: For me, it's OVER-1 because of the highlights in his eyes. They're like the ones Dr. Cossack has.

KATAIWA: I'm always silently chanting the mantra, "Be cute... Be cute..." when I'm drawing.

ARIGA: I think we can all agree that Kataiwa's illustrations have a very special kind of cuteness. I think that having a mantra to chant while you're drawing is pretty effective! Our next question is... Oh, this one is kind of similar to our last question. [GO!] is back again to ask, "Is there any particular illustration that you're really happy you drew?"

HIGURASHI: I'm really happy I drew... the Luna and Sonia illustration that was used for a shitajiki. It always feels nice when your art is used for merchandise, and that was the first time one of my illustrations was used in that way.

MIZUNO: I know I keep bringing it up, but my answer to this question is once again the first 20th anniversary illustration on page 298. I never could have anticipated all the positive feedback I got from the fans. Thank you all so much for your support!

KATAIWA: For me, it's the group illustration of all the Rolls (page 279). Like Mizuno, it was the unexpected fan response that made it a very special illustration for me.

SAITO: I plan to get that kind of response for "×over".

ARIGA: The furred robot has already garnered quite a bit of positive attention.

SAITO: Thank you!

ARIGA: The next question is... Oh, another one from [GO!]... This is starting to feel like a late night radio talk show. (laughs) This is a good question: "Who is your favorite villain?"

MIZUNO: Villain? I like most of the main ones from the "Mega Man X" series, like Sigma, Vile, the X-Hunters, and the Nightmare Police.

HIGURASHI: He didn't turn out to be a true "villain", but I like Dr. Cossack. I think he expanded the Mega Man world considerably.

KATAIWA: I love Dr. Wily. I admire the fact that he doesn't give up no matter what, even if his ambitions may not be the best.

SAITO: The black Zero from "X2"!

ARIGA: The Zero replica is really cool. Next up, we have... "Is there a particular character that you find fun to draw?" That's four questions from [GO!] now!

EVERYONE: (laughs)

MIZUNO: X is probably the most fun for me. I've been drawing him since I was in elementary school, so he has a special place in my heart.

HIGURASHI: I find Mayl to be lots of fun to draw. I see it as a challenge every time because she is technically a fairly bland design, so drawing her to look like a heroine is a test of my skill.

KATAIWA: I usually have fun whenever I get the chance to draw cute characters.

SAITO: Ditto! (laughs)

ARIGA: "Which character is the hardest to draw?" This question is from [GO!]... Huh? Wait, are the rest of our questions [GO!] questions!?

HIGURASHI: (laughs) Hmm... I'd say Metal Man. Blades are really hard to draw to begin with, and he has a ton!

ARIGA: He looks super cool but is a pain in the neck to draw! (laughs)

MIZUNO: I'll go with the "Mega Man 10" Bass I mentioned before.

SAITO: OVER-1! ... That's basically my answer for everything. (laughs)

KATAIWA: In terms of workload and skill, I'd say the third 20th anniversary illustration on page 300, but the truth is that drawing Roll is always challenging for me. As I mentioned before, I go through a lot of trial and error with her every time because I feel so much pressure to make sure that she turns out looking adorable.

ARIGA: I can see that's really important to you. Next is... another [GO!] question! "Out of all the illustrations you've ever drawn, do you have a favorite?"

SAITO: I'm just not going to bother. (laughs)

MIZUNO: I'll go with the jacket illustration for "We are ROCK-MEN! 2", because I think Proto Man's sunglasses turned out really well.

ARIGA: Yeah, the reflection effect looks really cool!

MIZUNO: Thank you!

HIGURASHI: The Ms. Mari I drew for "Mega Man Battle Network 2". Also, the illustration of Lan wearing Rollerblades that I drew for "Battle Network 2". I feel like I was really able to summarize his character well in that one piece.

ARIGA: Cheerful, optimistic, and energetic... Yup, I agree.

KATAIWA: My answer is the group illustration of all the Rolls on page 279. I know I've used that one to answer a few questions and I'm really sorry about that, but it really was tough to draw. I just feel very lucky that so many people had a positive reaction to that piece.

ARIGA: I can totally understand that feeling, as I have illustrations that are special to me as well. Oh, look! The next question is from [obachan_nukopo] and not [GO!]; how unexpected! "Can you think of any package art that you wish you could redraw? If yes, please explain why."

SAITO: I haven't drawn any package art, so I'll pass on this one too.

KATAIWA: I'll pass too.

HIGURASHI: Me too!

ARIGA: I'm afraid we can't let you pass, Higurashi. If anyone out of this group has to answer this question, it's you.

HIGURASHI: But that's such a tough question to answer because if you let me redraw one, I'd probably want to redraw all of them... So the only answer I can truly manage is, "I wouldn't change any of them!"

MIZUNO: I feel the same way.

ARIGA: Okay, last question! [CAPKobun/Kobun#1] asks, "We were told that some of the original materials used in the 'MM25' book had to be digitally remastered (under the supervision of the Capcom Design Studio) due to their poor condition. Specifically, what methods were used to repair the materials, and what piece was the most difficult to fix?"

HIGURASHI: We used the extremely analog method of scanning the printed material and tracing it. I can't think of one piece that was particularly difficult, but the entire process was really straining on the eyes.

ARIGA: There were a lot of illustrations for which the original art hadn't survived the ravages of time. That made it even more important that we include all of the materials we could.

HIGURASHI: It was hardcore...

ARIGA: For real.

SAITO: I feel like some suppressed memories are surfacing...

MIZUNO: (laughs)

MESSAGES TO MEGA MAN FANS

ARIGA: Let's end this session with personal messages to all of the Mega Man fans out there!

HIGURASHI: I drew Mega Man for a long time, and I honestly feel like I fulfilled myself with "Mega Man 9". I achieved a sense of accomplishment that I don't think I'll ever surpass. As a member of the company, I feel it is my duty to pass the baton to our next generation of talent and trust them to carry the torch from "10" onward. I'll be taking a step back from the front lines to offer support from a different angle. I'm sure the great team we have following in our footsteps will do a wonderful job, so I hope we can count on all of you for your continued support.

KATAIWA: I want nothing more than to continue drawing cute characters for "Mega Man". I hope I don't let anyone down.

MIZUNO: I'm part of that "next generation" who will be entrusted with future Mega Man artwork. Most of us were fans first, so like Ariga and Higurashi, I believe my love for Mega Man rivals that of even the biggest fans out there. I will continue to do my best as far as producing work that won't betray the faith of current fans, myself included.

SAITO: Aw, man... everyone already said everything I was going to say! (laughs) Hmm... I hope our fans will pick up a copy of the new "Rockman ×over" and...

HIGURASHI: Make you more money?

SAITO: Hey! You ruined my emotional and touching speech!!

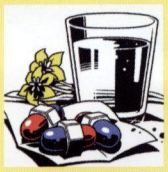
EVERYONE: (laughs)

INTERVIEWER / HITOSHI ARIGA

THE ANSWER

Rockman Unity submitted several burning questions they had for Capcom's "Mega Man" artists, and we have the answers right here! The editorial team handpicked these questions for the illustrators listed below. Is there any previously unrevealed information to be discovered!? Now begins "The Answer"!

PARTICIPANTS (IN NO PARTICULAR ORDER)



TAKUYA AIZU
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TATSUYA YOSHIKAWA
Freelancer. Best known for "MM 7" and "X1, X3, X7, & X8".

ABBREVIATIONS

"MM": Mega Man / "X": Mega Man X / "Legends": Mega Man Legends / "BN": Mega Man Battle Network / "Zero": Mega Man Zero / "ZX": Mega Man ZX / "ZX Advent": Mega Man ZX Advent / "Star Force": Mega Man Star Force / "×over": Rockman ×over

* The text in square brackets following each question indicates the online handle of the person who submitted the question. Twitter IDs were used for questions submitted through Twitter. All handles were respectfully shortened as necessary. The responder tag "Capcom" represents an individual who is involved with the Mega Man series but has requested to not have their identity revealed.

SET 1: CLASSIC "MEGA MAN"

Q1: I understand that blue was chosen as Mega Man's main color due to the color display limitations of the NES. With all of the new technology available now, what color would you choose for Mega Man if you had the opportunity to change his design? [Eternal!(Beat 'em up RPG)]

HIGURASHI: Though I admit I think it'd be interesting to change it up, I think it's safe to say we'd always end up at blue.

Q2: Does original artwork for the boss characters from the WonderSwan version of "Rockman & Forte" exist? [Anapricotpie]

CAPCOM: That game was made by another company, so the art was not done at Capcom. Therefore, original artwork like illustrations and concept art unfortunately does not exist.

Q3: Is there anything in particular that you keep in mind when drawing Mega Man (especially the original Mega Man)? [MFCV]

MIZUNO: I've noticed that the bodies I draw have a tendency to look more organic than mechanical, so that's something I'm always careful about.

HIGURASHI: For me, it's all about making the art look like Inafune's (the Rockman Complete Works series excepted).

Q4: The original "Mega Man" series featured special weapon illustrations up until "7", but there were none for "8", and then they were brought back for "9". Why weren't there any for "8", and did you bring them back for "9" in an effort to take the series back to its roots? [CAPKobun/Kobun#1]

HIGURASHI: I think the main reason was scheduling constraints. We were able to draw special weapon illustrations for "9" and "10" because time was set aside for that in their initial schedules.

Q5: If you were to reboot the original "Mega Man" series for the current generation, how would you change the world and characters? [BlackMachine]

CAPCOM: I doubt we'd make major changes to the world itself, but I think it would be reasonable to pursue a little more realism with regard to the character designs, in terms of the structure of the joints and the Mega Buster's transformation.

Q6: Why were features like sliding and the charge shot omitted from "Mega Man 9" and "10"? If there was more to it than simple gameplay balancing, I'd like to know the details. [Ruteum]

HIGURASHI: During the development of "9", I did hear something about the charge shot being removed because the power of the Mega Buster itself had been enhanced. But that's not an official explanation, so I'm sorry to say that I think the best answer is gameplay balancing considerations.

SET 2: "MEGA MAN X"

Q1: For the "Mega Man X" series, does official design artwork exist for X and Zero without their helmets? [Show@EarthAdministrator]

CAPCOM: The only piece that exists is the one on page 253, created for the "Mega Armor" figure series.

Q2: Aside from a few that exist with minor changes, why don't we see any of the robots from the classic "Mega Man" era in the "Mega Man X" series? [CuttingWheel]

CAPCOM: If you take cell phones as an example, it's easy to see how outdated a phone from ten years ago seems to us today. Over 100 years have passed between "Mega Man" and "Mega Man X", so it's reasonable to think that many of the older robot models simply became outdated and fell into disuse. The fact that Metalls and Battons continued to thrive with only minor changes is a testament to the brilliance of their original designs.

Q3: Have you ever thought about what happens in the years between the "Mega Man" and "Mega Man X" series? Or have you intentionally refrained from fleshing out those game years? [JakeSchaeffer]

CAPCOM: We've discussed it internally, but I doubt any of that will ever be released to the public. We don't want to do anything that would rob the players of the fun that comes from letting their imaginations tell the story.

Q4: Who created Dynamo? [Dynamo(Kobun#2832)]

CAPCOM: That remains unknown.

Q5: Who created Vile? [Rockman_Pappy]

CAPCOM: As with Dynamo, Vile's creator remains unknown.

Q6: Page 189 features an illustration of X using the Ultimate Armor to fly. Please talk about this piece! [Tabashi]

SUETSUGU: I believe the story behind that illustration has to do with the fact that toy versions of Ultimate Armor X were going to be included as a bonus item with the limited edition of "Rockman X4" and also sold separately. The illustration was meant to promote the idea that you could dismantle the Ultimate Armor and reassemble it in an airplane form. I don't know if there were ever any plans to have that sort of transformation in the game... Since Ultimate Armor X was treated like a secret character in "X4", though, I don't think we would have prepared a whole flying system for it alone. But wouldn't it be interesting to be able to use armor like that in a new "X" game?

Q7: The Japanese package art for the "Mega Man X" series seemed to go in a new direction after "X5". Why is this? [GO!]

SUETSUGU: We wanted to feature X and Zero in a bigger way. Compared to the days of "X1", video game stores were brimming with new games by the time "X5" came out. Store shelves are even more crowded today. Now imagine taking an illustration that includes all of the boss characters and shrinking that down to the size of a CD case. It would have a difficult time catching a customer's eye among all of the other colorful and flashy packages on the shelves. That's why we decided to simplify the layout and focus on the main characters. We thought that making the image of X larger would make the package easier to spot on store shelves. Another reason is because we wanted to make the main theme for each game more easily identifiable. The layout where the main character is surrounded by enemy characters is known within Capcom as "The Fujiwara* Layout". It is a layout that Capcom has mastered over the years, and it does offer a certain degree of visual excitement. The only issue was that all of the illustrations using this layout ended up looking kind of similar. If it had been used for a one-shot product, this wouldn't have been as much of an issue. But when you have an entire series, it's important to tell each game's specific story through the art. The limited edition of "Rockman X4" did revisit the old style by having the eight main bosses on the package. The PlayStation version emphasized the color green while the Saturn version used the color red. We went with a sort of portrait style without using cel shading in the hopes that it would give the package a more extravagant look. Since "X4" marked a shift to new hardware, we also wanted everyone to notice that something was different from the first three games. Typically, these are the things we think about when planning layouts.

*Fujiwara = Tokuro Fujiwara, who is best known for "Ghosts 'n Goblins" and was involved with "Mega Man" as well.

Q8: Why did the mark on Vile's forehead change from Sigma's mark to a "V" in "Mega Man: Maverick Hunter X"? [CAPKobun/Kobun#1]

YOSHIKAWA: Vile was assisting Sigma but was never actually loyal to him. I believe the "V" stands for "Vile", and represents the fact that he only serves himself. This change can be explained by the fact that Vile seemed to have a higher level of self-awareness in "Mega Man: Maverick Hunter X".

Q9: Are the red operators from "Mega Man: Maverick Hunter X" a mass production model? I noticed multiple blue operators in the "Day of Sigma" anime. [MFCV]

YOSHIKAWA: Both are mass production models, though the red operators function at a slightly higher level than the blue operators, and as such there are fewer red ones.

Q10: This question is for Higurashi... Regarding the rear view illustration of Zero for "Mega Man X: Command Mission", there are certain parts that seem to be different from the in-game design. What was the reason for this discrepancy? The

Zero you drew for "Command Mission" is my favorite Zero of all time. I hope to see another "Higurashi Zero" in a new "X" game. [Zegil]

HIGURASHI: When I got the order for that illustration, I was asked to match it to the polygon model from the game, so I drew the details according to that. I haven't confirmed anything, but it is possible that the final polygon model in the game was altered before production. It's not like I made a mistake or anything! I swear!! Anyway, thank you for your kind words regarding my Zero. I'm glad you like him.

Q11: In the "Mega Man X: Command Mission" gallery, there is an image of X with an Ultimate Armor that's designed differently from the one we actually see in the game. Was this a rejected design draft or something? [Yulnasa@PasserbyMaverick]

HIGURASHI: To be honest, I don't remember... but your theory sounds about right.

Q12: A portion of the "Mega Man X: Command Mission" concept art shows an X that is close to the traditional design, and some screenshots of this X were also released, so why was the design changed for the final game? [CAPKobun/Kobun#1]

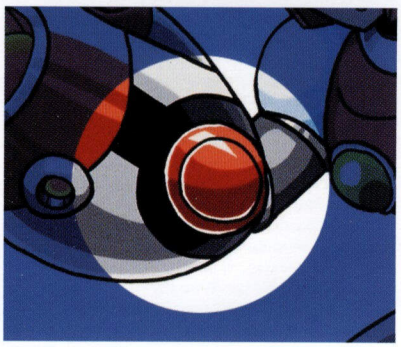
HIGURASHI: According to the development team, it was because X didn't stand out enough on-screen. I have to admit, X has an extremely simple design compared to some of the other characters...

Q13: Regarding the official timeline, the Ultimate Complete Guide states that "Mega Man X: Command Mission" takes place a few years after "X7", while Mega Man X: Official Complete Works states that it takes place in the same timeframe as the "Zero" series, which is 100 years after "X7". Can we get an official word on this, please? [CAPKobun/Kobun#1]

HIGURASHI: "Command Mission" is technically a spin-off, so even though it takes place in 22XX, it's not necessarily the same "22XX" during which the "Zero" series takes place. Still, we didn't want to cut it off completely just because it's a spin-off. Our goal was to incorporate some of the "Zero" series' flavor in order to make it feel like "Command Mission" is still connected to the other games, like it is part of the same family. So it might be easier if you regard "Command Mission" not as "a story that takes place between X7 and the Zero series", but rather as "one of many potential futures that exists independently from the Zero series".

Q14: During "The Day of Sigma" in "Mega Man: Maverick Hunter X", there's a scene where Zero wipes his face immediately after Sigma defeats the berserker Mechaniloid. At that moment, there doesn't seem to be a red, circular part on the side of his buster. Was that an error? Looking closely at the official illustrations, it seems like there should be red, circular parts on both sides of his buster... [CAPKobun/Kobun#1]

HIGURASHI: We're only human! To err is human!!



SET 3: "MEGA MAN LEGENDS"

Q1: Who is the official mascot of the "Mega Man Legends" series: Data or the Servbots? [Shosetsu@IPC_Squad]

KAWANO: I'd say the Servbots. Having 41 of them allowed us to make them all quite different and interesting. Though I do love how Data looks like a very innocent character upon first glance, but has a darker side that he hides well.

Q2: The town on Kattelox Island in "Mega Man Legends" is so cute. What kind of concept was the town's design based on? [Shosetsu@IPC_Squad]

KAWANO: You've got quite the sharp eye to notice the town's design! We put quite a bit of time into designing that town. It started off looking like a town made of LEGO blocks, but it seemed to be lacking a "lived-in" feel, so we ended up going in a different direction. Still, that laid the foundation for something that looked like a "toy town". The design was handled by an extremely talented artist who is currently working with manga and other illustrations. We were very lucky to have them work on the project with us, and they deserve all of the credit for the high quality of the town's design.

Q3: On page 11 of the liner notes for "Capcom Special Selection: Rockman DASH 2", there is a Bonne mech called "Tohra II", but how is it different from the Matrix Battery? [CAPKobun/Kobun#1]

KAWANO: Technically, "Matrix Battery" was the temporary name we assigned to that unit during development, and it was based on the fact that it was supposed to break the terrain up into matrix code in order to launch shells at MegaMan. Its official name was supposed to be "Dohra", so I think "Tohra" is just a typo. The Matrix Battery that appeared in "Mega Man Legends" was "Dohra 1", and the one in "Mega Man Legends 2" was the upgraded "Dohra 2".

Q4: Of all the Mega Man games, "Mega Man Legends" is the only series where Metalls don't appear. But it does have Bon Bonne, who has a design and color scheme that makes him look an awful lot like a Metall. Was Bon Bonne intentionally designed as a Metall replacement? [CAPKobun/Kobun#1]

KAWANO: You must be a true Mega Man fan to notice the absence of Metalls! To be honest, I don't really remember very well, but I do recall the designers saying something similar to what you are saying in your question. I did try to look through the old "Mega Man Legends" development materials to find an answer, but the notion of seeing my old interview and photos made me cringe, and I just couldn't do it.

Q5: Please describe a simple version of the design concept behind the "Bright Bats" group that was supposed to appear in "Mega Man Legends 3". Also, if possible, please include the average age of its members. [kzkm]

EGUCHI: As you can see in the image above, they would have been sort of a "bad kids" kind of biker group. I should also note that they would have been the weakest group on the entire island. The members ranged between 14 and 17 years old, and they'd steal bikes to ride. It would have been a fun and crazy adventure with a group of friends who refused to be bound by the island's rules... Sigh...

SET 4: "MEGA MAN BATTLE NETWORK"

Q1: Crash Man and Hard Man from the classic "Mega Man" series didn't appear in "Mega Man Battle Network", but are there design drafts of them in the "Battle Network" style? [Gizera]

ISHIHARA: No official designs exist, but I did do a few doodles in my spare time as little experiments.

Q2: Mr. Prog appears to have hands, but can he use them like actual hands? [Matsutaba]

ISHIHARA: Of course! He needs them to execute programs, so they can extend and grasp things as necessary even though we simplified his look for the actual game.

Q3: Eugene Chaud's shirt looks like it's yellow at the collar and along the bottom, but is he actually wearing a black shirt over a yellow shirt? [KukiMiya(KinnikuSenpuMiyako)]

HIGURASHI: No, it's one shirt that is just colored that way. I don't hear anyone disputing me on this, so I'm pretty sure I'm right. Guys? I'm right... right?

ISHIHARA: Yes, you're right. (laughs) It's one shirt that is colored that way.

Q4: The manga version of "Mega Man Battle Network" once described Chaud's hairstyle as an "eggshell cut"... Was this the concept behind his original design for the games? [KingMachine]

ISHIHARA: The design of Chaud's hairstyle was meant to be something that hadn't been used before but looked cool and distinct enough in sprite form. It was awhile after the game was released that I first heard it described as an eggshell, at which point I had to admit that it is an accurate description. I guess manga artists and authors have to work with the same characters over and over again more than any Capcom staff member, so they have more opportunities to notice things like that.

Q5: How did you feel about the Navis that little kids thought up? Were you surprised by any of them? [MFCV]

ISHIHARA: We are always taken aback by the pure freedom of expression that children are capable of. Some of them move us with their intense passion, while others make us laugh with their carefree style. The innocent and straightforward ideas like Dark MegaMan and PoopMan always warm our hearts.

Q6: There are a lot of girls who like Lan (Mayl, Princess Pride, Iris, Sherrice), but which pair do you think makes the best couple? [Scanning]

EGUCHI: I'm sure a lot of people have different ideas about who Lan should be with, but personally I'd like to see him settle down with Mayl. Of course, there's always Yai Ayanokoji... I can guarantee that Yai will grow up to be quite pretty.

Q7: Who is your favorite NPC from "Mega Man Battle Network" and "Mega Man Star Force"? [GO!]

HIGURASHI: I thought the waitress from "Battle Network" was really cute. I was taken aback by the Japanese name for the "Star Force" character "Chatty Ditz", and I kind of worry about her future.

ISHIHARA: Mr. Prog and Mr. Hertz are in their own category, but I do like that girl from "Battle Network" that looks somewhat depressed. I also like the basic Navi from "Battle Network 1" because you can just change its color and eyes to make it into an evil Navi.

MIZUNO: I like the purple evil Navi from "Battle Network 4" because he just looks like a classic, obvious villain.

Q8: Shellgeek from "Battle Network 2" and Shell'n from "Mega Man 8" look very similar and, in fact, appear to be pretty much the same. Is Shellgeek simply Shell'n redone in the "Battle Network" style? [CAPKobun/Kobun#1]

ISHIHARA: That is exactly right. The schedule was so tight at the time, the planner provided me with a few characters from other series to consider. We figured that this way, fans who could make the connection would get a chuckle from the inside joke, but I also had to make sure that the character would be fun and appealing to those seeing it for the first time in "Battle Network".

Q9: A ninja version of Mr. Prog appeared in "Battle Network 5" with a Japanese katana on his back, but were there plans to have him actually use the katana? Also, were the various Mr. Progs popular among the staff members for their cuteness? [Shosetsu@IPC_Squad]

ISHIHARA: I never really imagined him using the katana, but I put it on his back because I thought it made him look cute and it got a few chuckles out of people. I even noticed that one staff member had the design draft as the desktop wallpaper on his PC.

Q10: How did you settle on the design for the Cybeast Falzar? [Asutayan☆Attan]

ISHIHARA: Our instructions were to come up with a giant monster bird that has a look worthy of a final boss. I knew that both Gregar and Falzar would be equally vital to "Mega Man Battle Network 6" because they would be responsible for getting people interested in the game as well as making players think hard about which version they wanted to buy. As such, these two characters

went through multiple approval checks before they reached completion.

Q11: We've seen art for the characters Tory Froid and Cross Fusion MegaMan from the "MegaMan NT Warrior" anime, but does that mean there were plans to include these characters in one of the video games? [Eternally Single]

CAPCOM: There were no such plans. The illustration of Tory was done for fun, and Cross Fusion MegaMan was an illustration done in relation to the anime movie.

SET 5: "ZERO", "ZX", AND "ZX ADVENT"

Q1: Does Alouette's stuffed animal have a name? [Lotos]

SUZUKI: There is no official stance on that, which has resulted in some fans coming up with a theory that the stuffed animal is actually the real Alouette. Regardless, Alouette does seem like the kind of girl who would name her stuffed animal, so I think it's safe to say that it has a name even if we never find out what it is.

Q2: One of the fan books stated that Copy X randomly started eliminating innocent Reploids. What caused him to start doing this? [Lotos]

YABE: Copy X was created to manage the metropolis known as Neo Arcadia and was programmed to make it a utopia for humankind. In his pursuit of perfection for human life, Copy X became increasingly bothered by the massive amount of energy consumed by Reploids and the periodic mistakes they made. This probably led to Copy X going out of control.

Q3: Are the navy portions of Vent's and Aile's limbs made of a tights-like material? I'm curious to know if there is skin under that or if peeling back the navy parts would reveal machine parts. [NatsumiKusano]

YABE: The parts that look like they are covered by tights are the actual surface of their bodies. The surface color can technically be any color, and that's why you see some people in town whose bodies have skin-colored surfaces. Some of them actually kept portions of real skin, while others simply color the surface of their body in a skin-colored tone for fashion reasons.

Q4: The Reploids in the "Mega Man Zero" series look like they are wearing clothes... Are they actually wearing clothes made from fabric or is it all hard materials designed to look like clothes? [OmiFujimiya]

SUZUKI: I don't know what the official stance on that is, but when I was working on the sprites, I imagined the material to be something like urethane resin... something that is pretty hard but also flexible when enough pressure is applied.

Q5: Three of the Four Guardians from the "Mega Man Zero" series seem to meet mysterious ends. UCapcom stated that they continued to fight for humans in some unknown place, while the Official Complete Works book say that they died protecting Zero from Omega's explosion. What is the real truth? [Jangarian]

AIZU: Neo Arcadia's official archives don't show any records of activity for those three after that incident, so they are officially treated as deceased. However, it is entirely possible that they continued to function beyond Neo Arcadia's sensors, so we can't say for certain that they're truly gone.

Q6: Please explain why you decided to grow out Vent's and Aile's hair for the transition from "Mega Man ZX" to "ZX Advent". [NatsumiKusano]

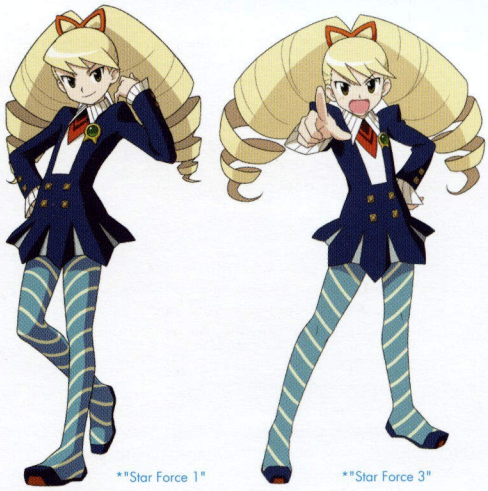
YABE: "ZX Advent" takes place a few years after "ZX", so we wanted the player to understand that time had passed when they saw those familiar characters. We also thought it would help make them distinct from Grey, Ashe, and the other new characters. On an emotional front, I think Vent and Aile were influenced by Girouette as well.

SET 6: "MEGA MAN STAR FORCE"

Q1: In the "Mega Man Star Force" series, Luna Platz's vertical rolls (commonly known as drills) seem to vary in size depending on the artist who drew her. Is there an official size for her drills? [Asuka]

HIGURASHI: Even when the same person drew her multiple times, we often saw some variation in the size of her drills. Even Olympic-class figure skaters will mess up sometimes, and illustrators, too, are only human. It's difficult to draw something exactly the same way over and over... in other words, we just ask that you let us get away with little things like this!

Q2: The class president's face looks like it got cuter between "Star Force 1*" and "Star Force 3*". Is there a reason for this? [GO!]



HIGURASHI: As might be expected, we had to draw the illustrations for "Star Force 1" before playing the game, so I imagined Luna would fill a role similar to Yai's in "Battle Network". But after playing the game, I started to see her more as a main heroine of the story, and that influenced her look a bit in "Star Force 3". In addition to that, it probably has something to do with the fact that I got better at drawing cute characters over time.

SET 7: "ROCKMAN ×OVER"

Q1: With regard to the key visuals for "Rockman ×over", please explain why X was drawn in the style of "Mega Man X1-X7" and "Mega Man: Maverick Hunter X", MegaMan Volnutt in the style of "Mega Man Legends 2", and Shooting Star Mega Man in the style of "Star Force 3". [CAPKobun/Kobun#1]

MIZUNO: By default, we tended to reference the newest designs available from the officially released games. For X, he is best known for his design in "X7", so that's the one we went with. Since "Legends 3" was never released, the "Legends 2" design was considered to be the most recent one in that case.

Q2: It looks to me like OVER-1's ear parts look a lot like Shooting Star Mega Man's ear parts. Is this an intentional similarity? If there are other parts that OVER-1 shares in common with other existing Mega Man characters, please point them out as well!

SAITO: I can't say the similarity was entirely unintended, but since Dr. Light's presence marks "×over" as taking place prior to the "Mega Man X" series, we tried to limit character similarities for the "Legends" series and beyond.

SET 8: OTHER

Q1: Have there ever been any plans to take characters from the comics or animes and bring them into the video games? [RandyWolford]

CAPCOM: We usually try to avoid bringing concepts from the comics and animes into the official games because we want those non-game products to remain exclusive representations of their respective authors' imagination, unfettered by official concepts. Otherwise, the comics and animes would lose their purpose. I think it is important to maintain this boundary for the fans' sake as well.

Q2: Who designed the alternate costumes for Roll in "Mega Man: Powered Up"? It kind of seems like they went overboard with the variety. [Show@EarthAdministrator]

CAPCOM: Those were done by the game's development staff. It's possible that they used the chance to design alternate costumes as a therapeutic escape from their harsh schedule, or maybe it was just an outlet for their personal fetishes...?

Q3: Who designed Hyper Mega Man and Hyper Roll for "Marvel vs. Capcom 1" and "2"? [CAPKobun/Kobun#1]

CAPCOM: They were done by the game's development staff as well. They contain a lot of aspects from previously established designs, but you have to admit that they offer their own strong impact as well!

Q4: Was the "Ultimate Marvel vs. Capcom 3" illustration of Zero drawn by one of the "Mega Man" series' illustrators? I think that's a super cool Zero, so I was curious. [Haruya]

CAPCOM: The character art for MvC3 used in-game models that were retouched, so it can't strictly be said that one person "drew" that Zero... He was a collaborative effort between the person in charge of posing and the person in charge of retouching.

Q5: The mobile game "Rockman: The Puzzle Battle" used uniquely stylized versions of the character sprites from the original "Mega Man", while "Mega Man Space Rescue" featured Mega Man wearing a spacesuit-type costume. Do you prepare official design drafts for mobile games like these? [nobody1987]

HIGURASHI: No, not really. It sounds like doing design drafts for those could be a lot of fun, but I'm afraid we simply don't have enough time for the additional work that would require.

Q6: If all of the "Mega Man" series' illustrators were to duke it out in "Battle & Chase", who would win? [Miyazou]

HIGURASHI: If we're allowed to use memory cards, I'd definitely win!

Q7: While drawing official illustrations, are you ever influenced by the various "Mega Man" animes and mangas? [Scanning]

HIGURASHI: All the time. I think the kind of chemical reaction you get from merging two creative minds creates an ideal work environment.

Q8: It seems like the "Mega Man" series' illustrations are usually full body illustrations rather than close-ups. Is this because the character designs were created with the intention of displaying their full bodies to begin with? [GO!@GO_Guiltism]

HIGURASHI: I'd like to answer this question with another question: Would you be satisfied with close-ups? Exactly. (laughs) I'm just kidding. The simple explanation is that if you have full body illustrations, you are free to crop them depending on how or where you want to use them. On the other hand, you can't derive a full body illustration from a close-up.

Q9: Why do you refrain from clearly indicating the artist for every illustration? Is this company policy or something? Why, then, are some illustrations clearly credited to specific artists? [Satorin]

HIGURASHI: From a business perspective, it's important to maintain a certain continuity with the characters. As such, discrepancies resulting from using different artists technically shouldn't be allowed. Our stance is that we're selling the "product" (character) and not the "artist"... therefore, we don't see it as particularly necessary to put a specific artist's name on every single piece of art. But then you also have products like this book where there is a strong desire to have the artists clearly indicated. Either way, the artists' personal thoughts on such policies are meaningless within a corporate environment. There was a considerable amount of debate regarding the displaying of specific names for this book as well.

Q10: If you were granted the opportunity to create a "Mega Man" game without any of the usually associated limitations, what kind of game would you make? [HitoshiAriga]

HIGURASHI: I think I'd go with something incredibly unorthodox instead of sticking to something most people would expect to see out of the series. Maybe a "Battle & Chase 2" with all of the characters from every series! I'd love to host a massive online game for "Mega Man" fans around the world! It would be like a large-scale marathon race. (laughs)

This marks the end of "The Answer" Q&A session. A great big thank you to everyone who submitted questions, and to the illustrators who took the time to answer those questions! All together now...

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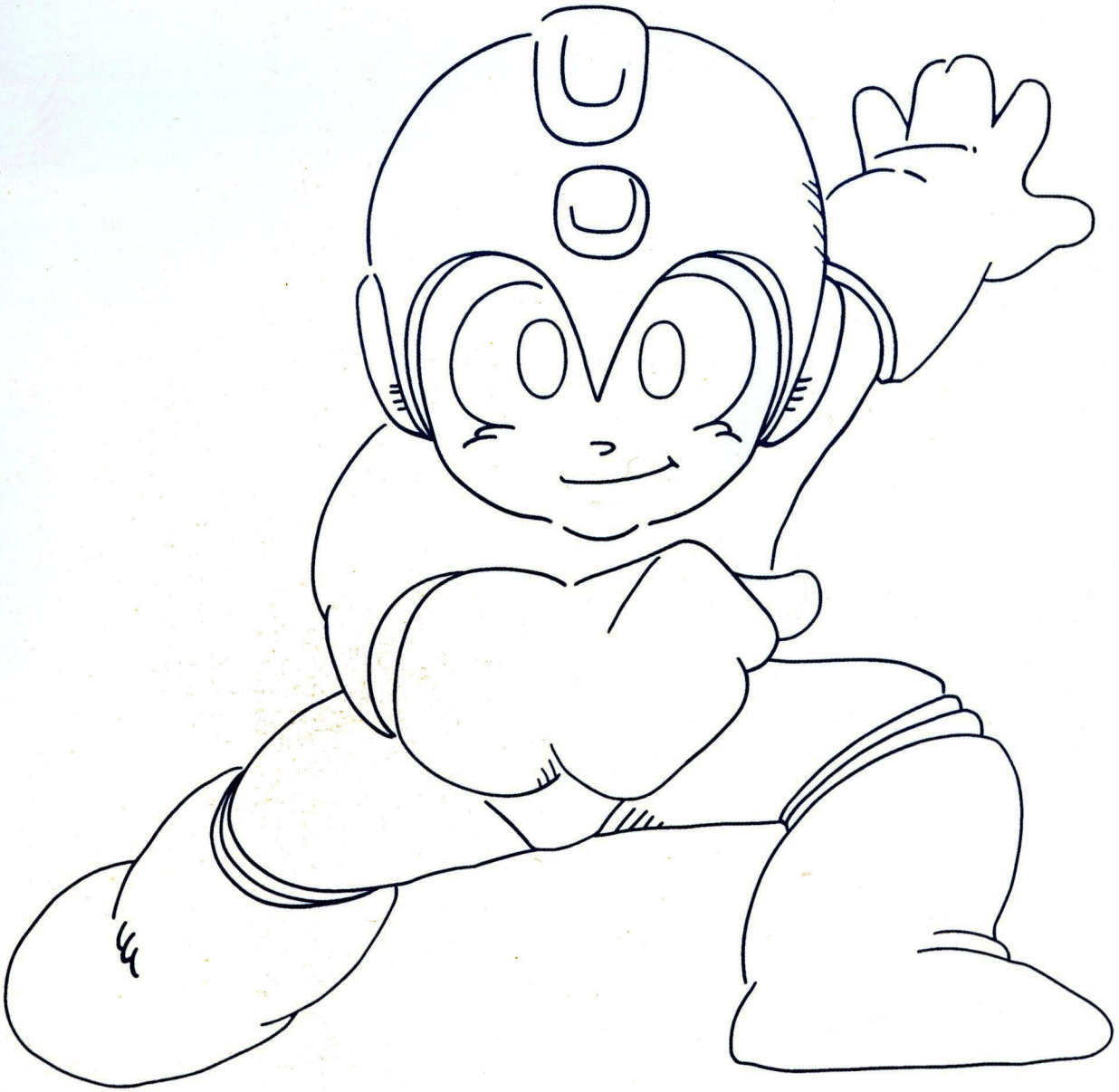

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